FIFTIETH ANNIVERSARY YEAR

Saturday Review World

January 12, 1974 75¢

1974 World Travel Calendar Issue

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TONE-DEAF IN THE OVAL OFFICE

By James David Barber

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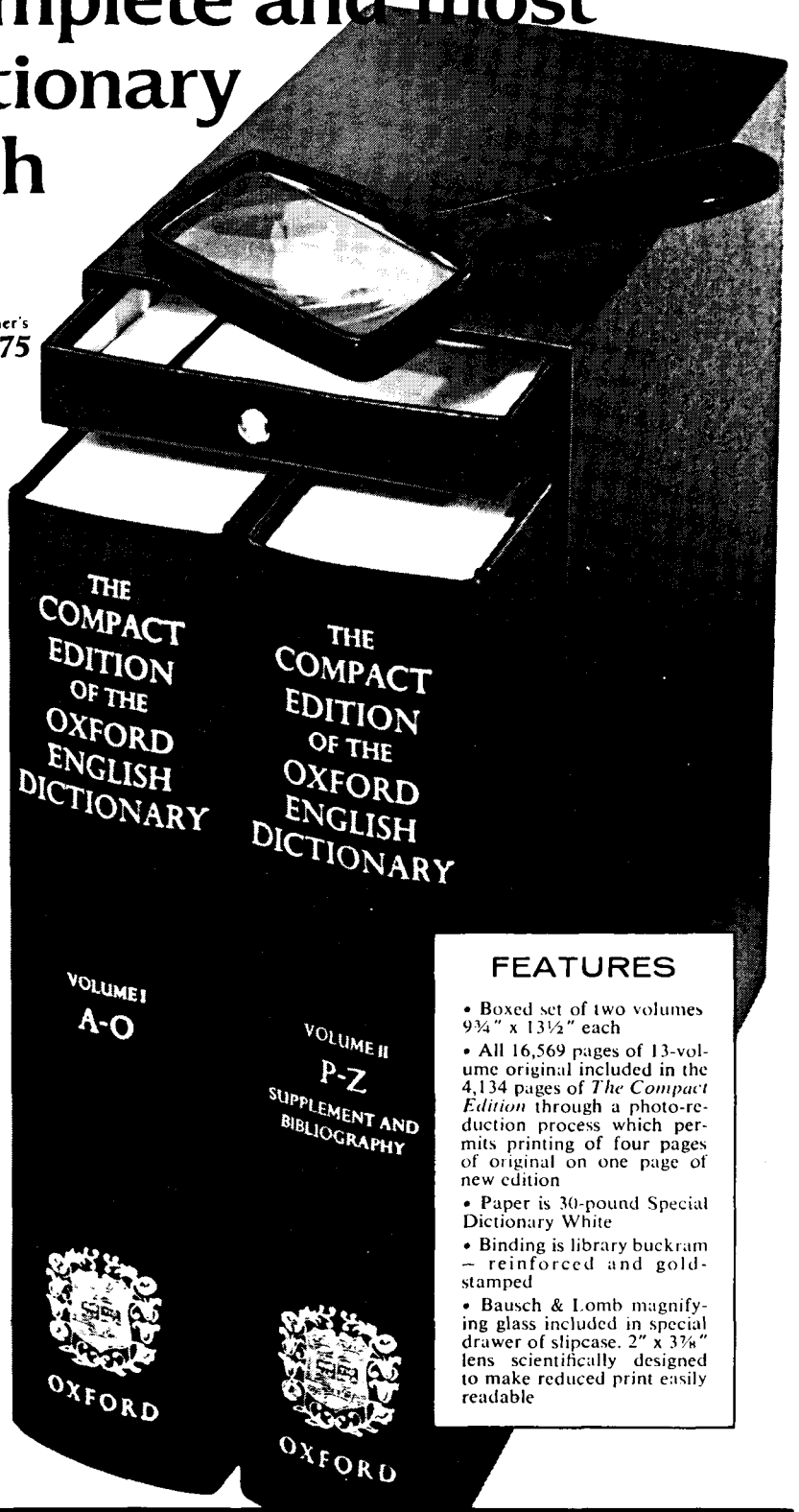

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January 12, 1974

Editor's Note: World was published with a Tuesday cover date. This cover date was retained when World was combined with Saturday Review. Beginning with this issue, however, the publication date of each issue will be changed to Saturday. All readers will receive the regular 26 issues in 1974 in spite of the cover date advance.

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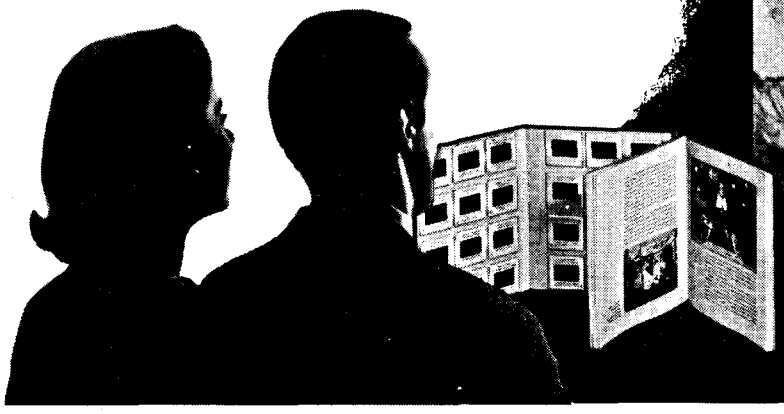

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The Quest for Energy

The question is not whether the American people take the energy crisis seriously but whether their government takes it seriously.

If the government is serious about the critical shortage of oil, why does it permit millions of gallons to be exported from the United States to Japan?

Why does the government maintain three mammoth air forces? In addition to the U.S. Air Force, both the U.S. Army and the U.S. Navy maintain their own air establishments. Congressional committees have called attention time and again to the prodigious waste and expense involved in duplicate military operations. They have emphasized that such operations detract from, and do not add to, the military security of the American people.

How many millions of gallons of oil are consumed each year for military purposes that have nothing to do with the essentials of American security?

The United States now maintains extensive military bases around the world. Those military bases are continued despite changes in the conditions that brought them into being. Congress knows that once a major item is introduced into the military budget, nothing is more difficult than to unfreeze it.

Airlines in the U.S. have been ordered to cut back on their schedules. Has there been any comparable cutback in military air transport? It is not generally realized that the government operates an air transportation system comparable in size to a commercial airline.

How many jet planes are now being used to ferry government officials or military officers over routes now served by commercial world airlines? Why hasn't the government disclosed how many such flights go out with only a handful of passengers?

Why was it necessary to provide Gov. Ronald Reagan with a large government jet for his trip to the Far East?

If the government is serious about the energy shortage, why doesn't it mount a Manhattan District–type project for developing energy from fuel cells? Prototypes of fuel-cell engines have already been built by Pratt & Whitney. Much more research, however, is required in order to reduce the size of such engines and to improve their efficiency. Genuine progress in that field could be no less significant than the advent of nuclear power.

Similarly, why hasn't the U.S. government proposed a multinational cooperative-research project in the solar energy field, the results to be used for the benefit of the entire human community? Apart from world peace, nothing could have a greater bearing on the human future. Solar energy is not a wild scheme but a feasible and practicable new energy source. The basic principles are known. Solar technology now exists. (See, for instance, John Henahan's article "How Soon the Sun: A Timetable for Solar Energy," in SR/W for November 20, 1973.) Here is an ideal opportunity for mobilizing the world's scientific research capability in order to serve a universal need.

FINALLY, it has been made to appear that there is a conflict between oil conservation and environmental protection. It almost seems as though the government could hardly wait, the moment it announced an energy crisis, to relax clean-air standards. The President was correct in saying that the nation had to turn to its abundant coal reserves. But he said nothing about the need for minimizing the impact on the environment, or about the need for a major government role in reducing sulfur in coal and in facilitating the distribution of electrostatic precipitators or "scrubbers" for combating obnoxious gases and particulate matter released in coal combustion. In this connection, there is encouraging news in the development by General Motors scientists of sophisticated new anti-pollution equipment that can be installed directly in smokestacks.

Genuine conservation efforts are the most vital part of any environmental program. The energy crisis should be an occasion for increasing environmental protection, not enfeebling it.

A great deal of good can come out of the present emergency. We can learn that the basic energy of a people comes from their creative capabilities, from their ideas, from their trust in one another, and from their confidence in the integrity of government. We can learn that a good life is possible without extravagance, and that our obligations are not just to ourselves but to all earth dwellers —and especially to those who have yet to be born. The race is not to the swift but to the sensible. N.C.

Editor's Note: This year, 1974, marks the Fiftieth Anniversary of the Saturday Review. *SRL* (Saturday Review of Literature) *was born August 2, 1924. In 1952, the title was shortened to* Saturday Review. *In 1972, the* Saturday Review *was divided into four monthly magazines. In 1973, it was restored into a single biweekly publication and combined with* WORLD *magazine which, in a very real sense, was the continuation of SR under a different title.*

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Letters From Readers

A Touch of Brooklynese

Regarding Thomas Middleton's "Bunkinta" (*Light Refractions,* October 9), may I add *brawktyewbye?* As a child in front of the TV, I always considered it to be one word: "The preceding program was *brawktyewbye* General Mills."

Brooke H. Disbrow
Ann Arbor, Michigan

Understanding Racism

In his editorial ("Fighting the War Against Racism," October 9), N.C. writes about a white family that adopted a black baby. I know of a young clergyman and his wife who adopted a black baby boy but returned the child to the adoption agency when they found they could not live with the stares and hostility that came with having a black addition to their family. A black man whom I knew asked me with considerable feeling, "What kind of people will abandon a child they have called their own, because of that?"

I thought I understood something of what the young white couple had gone through and tried to explain it, but my explanation didn't really wash, not even for me.

Every black person in this country survives day after day, as a matter of course, the same portion of disfavor that the white couple found they couldn't bear, even for a child they had promised to treat as a son. Returning the child was a contemptible thing to do. As a white person, I could understand how "good" people could do it, but there was no way of conveying this understanding to a black person. Contempt for whites is not a pose nor a strategy nor an attempt at self-justification. It is a valid enough judgment arising from experience. . . .

I didn't watch the television panel to which N.C. referred in his editorial, but I have an idea of the sort of frustration the young black woman must have been feeling. It's the same sort of feeling one would have if he'd been tearing himself to pieces fighting a blazing fire in the main house and was asked to comment on the efforts of a group of people putting in casual hours at measuring, speculating, and planning long-range efficiency for saving a small chicken coop in the back.

The main house ablaze is really the one we all live in, but getting the fire under control will require a much deeper level of active commitment, a much greater willingness to share the experiences of the poor and deprived, than mainstream white America has yet shown any signs of being ready for.

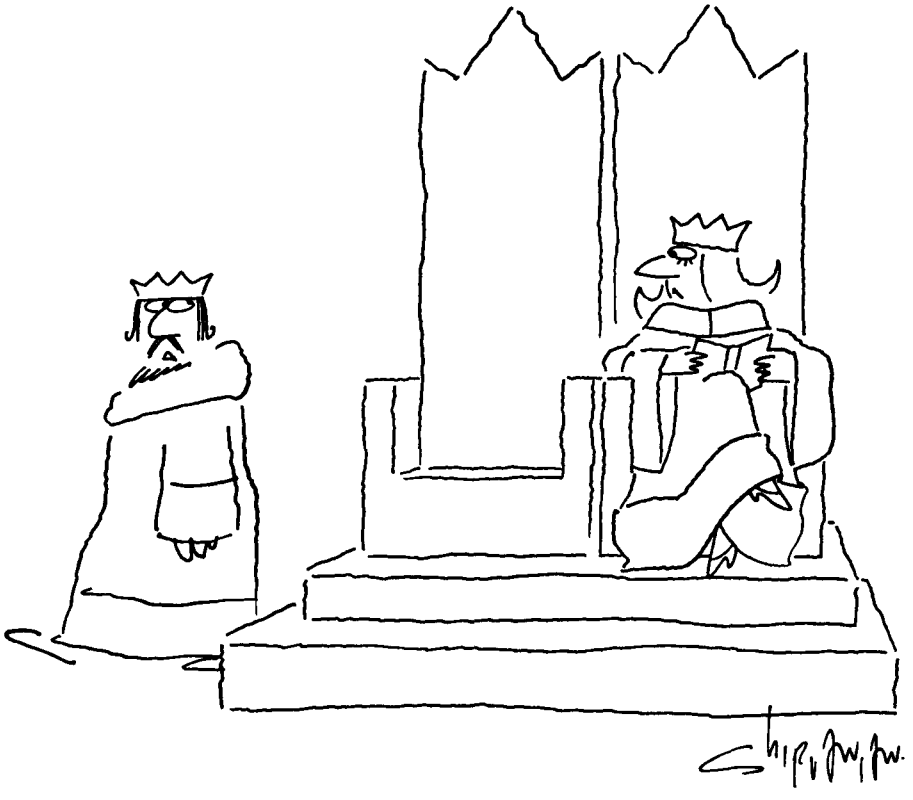
Miriam C. Nixon
Mountain View, California

Extramarital Notes

I enjoyed the article by Hollis Alpert ("Restless Beds," September 11). It seemed honest; it opened up the possibility of more calm and unbiased musings on sex in marriage than we are usually offered. We've always taken it for granted that the wife abhors casual sex. When she truly loves her husband, making love is a total experience that involves her emotionally, physically, and psychically. To her husband, it may be. But sometimes it is not, especially if he is indulging in casual sex because he isn't making love. . . .

The new element in our view of women is the large number of wives who admit to the enjoyment of sexual fantasies, even during intercourse. What in the world are they thinking of? Why or how can a woman think of anything when she is already in the arms of the one man she loves, a perfect lover? Who can or needs to fantasize? The conclusion is that sex for a woman is infinitely more complex than it is for a man. A man asks so little, really: warmth, companionship, reassurance, appreciation, response. But the woman expects sex to satisfy far more than her sexual frustrations. Perhaps if she had a satisfying life of her own, she would not expect her husband to provide, through sex, everything that is missing. If she felt worthwhile and fulfilled through some framework other than marriage, she could accept her husband, who is capable of both inexplicable (even to him) lapses and a deep love for her. . . .

In order not to place the burden too much on men, for whom the solving of problems through sex is more illusory, what it comes down to is: One, can we really solve our problems through sex? Or, two, if we have largely solved our basic problems, can we now really enjoy sex in the fullest terms (endow it with physical and mystical reality)? Or, three,



"I'll be back in a couple of minutes—save my seat."

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is sexuality simply one affirmation of the universality of life?

Ernestine Van Scoyoc
Knoxville, Tennessee

The Value of Tourism

I was thoroughly outraged when I read the issue on Latin America and especially James Whelan's article ("Balaguer is Beautiful," October 23). From the lead headline, "Journeys in Tortilla Country," through all the advertisements, SR/W has continued in the American preconception that Latin America is solely for the tourists' sake. As Americans' consciousness grows to the world around them and to their closest neighbors, how can you present such a false picture?

James Whelan's article was deceiving. Balaguer is *not* beautiful. Balaguer is sacrificing the welfare of the majority to spend millions and millions of dollars for the sake of tourism. I recently spent three weeks in the home of a middle-class family in Santo Domingo. There was no electricity in most of the city for at least four hours nightly (6–10 P.M.). In addition, there was no running water. Everyone was aware, though, that as our lights went out at 6:30 P.M., the lights went on at El Embajador Hotel and the National Theater. . . .

Kay Baxter
Bronx, New York

James Whelan replies:

I regret Ms. Baxter's distress, the more so because I am afraid she may have missed the point of the article. She objects that the article caters to the "preconception that Latin America is solely for the tourists' sake." Well, it happens that the article was supposed to be about tourism in the Dominican Republic, with only enough additional information on the political and economic setting to give an intelligent, sophisticated visitor an awareness of the country's larger realities.

In other words, the article was not intended to be an in-depth report on the country's economic and political situation. Readers may be reassured to know that I share deeply Ms. Baxter's concern that Americans [should] devote more attention to Latin America and, I might add, that I also happen to believe that foreign travel frequently is the beginning of international awareness, understanding, and the cause we all espouse. There may be room for debate about the desirability of tourism in sociological terms, but there is precious little in economic terms. The World Bank, among others, has x-rayed the economic advantages of tourism for developing countries. My point, then, was that the "millions" for tourism are an investment that will yield millions more in dividends.

I am afraid that Ms. Baxter is misinformed about the blackout practices in Santo Domingo. I have recently stayed twice at the El Embajador and both times suffered the inconvenience of power outages, each and every day of my stays. . . .

In passing, I might add that I have spent nearly thirteen years of my life in Latin America as a news correspondent and care deeply about the region and the American perception of it.

Sharing the High Seas

The lead articles ("Chaos at Sea" and "The Rape of the Seabed," November 6) point out clearly that worldwide peace, justice, and environmental protection are critically involved in ocean decisions immediately ahead.

But I disagree with Alan Anderson's alternatives: warlike competition or peaceful division. Nor can I agree with his timing—Law of the Sea negotiations dragged out over years—or with his apparent pessimism about the outcome.

In my judgment, the choice is between achieving a world ocean treaty—which would define national and international rights and obligations and establish an effective international authority—and failing to do so. With failure looms the specter of an oceanic colonial period in which the geographically fortunate and technically powerful carve up the oceans and exploit their vast petroleum, hard mineral, and living resources. . . . I have faith in man's common sense in reaching an agreement that combines national and self-interest with protection of mankind's common heritage and equitable sharing of the oceans' wealth.

Samuel R. Levering
Secretary, Save Our Seas
U.S. Committee for the Oceans
Washington, D.C.

Critical Statement

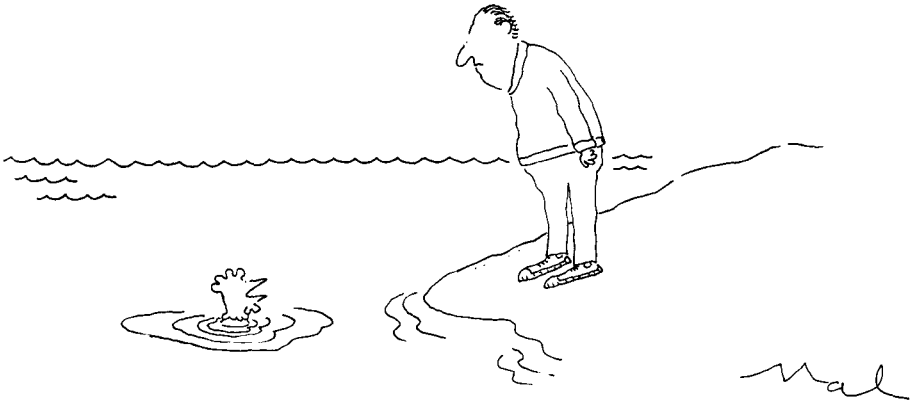
In my article "Changing the Concepts" (WORLD, May 8, 1973), I quoted Barry Diller, vice-president of ABC's Feature Films and Circle Entertainment, as saying, "The most classically irresponsible critic is Judith Crist. She won't even bother to view a made-for-TV movie and will simply characterize it as a quickie flick in her column for *TV Guide*."

Mrs. Crist has brought to our attention that she has been viewing and reviewing films made for TV since they first came on the scene in 1966 whenever they have been made available to her in time for her ten-day *TV Guide* deadline. During the past season, among the various network made-for-television movies she has viewed are the ABC films *That Certain Summer, Go Ask Alice, A Brand New Life, And No One Could Save Her,* and *The Connection*—all in the ABC screening room—and she has reviewed them all in *TV Guide*.

Richard Levinson, in behalf of himself and William Link, who were mentioned in my article, has advised Mrs. Crist that they appreciate her interest in their work and that they made no claim that she has "loftily ignored" them, as might have been implied by their remarks; and they acknowledge that she has praised their films *My Sweet Charlie* and *That Certain Summer*.

Mr. Diller has requested us to withdraw the statement attributed to him, and I regret its inclusion.

Hollis Alpert
New York, New York



"What's wrong? Don't you recognize a chicken-of-the-sea when you see one?"

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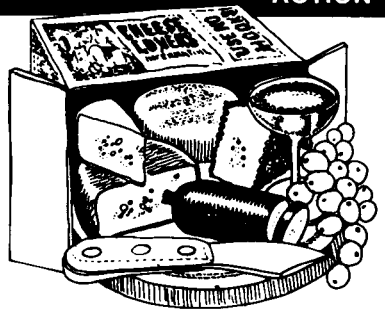

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World Progress Report

Behind the Lines

The most recent revival of armed hostilities between Israel and her Arab neighbors naturally monopolized the world's attention with battles and body counts, threats of force, and oaths of eternal enmity. But the headlines missed one of the big stories of the war—how the 450,000 Arabs inside Israel behaved during the conflict. Their activities discredited the myth that Arab-Jewish enmity is inborn and ineradicable.

Despite conditions of total blackout, not a single case of sabotage or fifth-column activity by Israeli Arabs took place. Israeli Arabs responded spontaneously to requests for blood donations for the wounded of both sides in Israeli hospitals. There were also less dramatic but equally important displays of the power of human sympathy over enmity. On the Nazareth-Haifa road, Arab and Jewish women collaborated on an open-air buffet, offering passing Israeli soldiers free cold drinks, fruit, and sandwiches—donated by local people, most of them Arabs—as well as free phone calls home.

At the height of hostilities, the outdoor buffet's Arab ladies were serving as many as 400 Israeli soldiers in a twelve-hour day and being thanked in return with a heartfelt, "All honor to the women of Nazareth." One Arab volunteer expressed her motives: "As a woman and a mother, I feel with every woman and mother, Arab or Jewish, who has lost a son. What we are doing here is the least one can expect us to do to help our country, Israel, through these critical days, and ease the suffering of its soldiers."

Other Arab citizens of Israel supported their country by reporting for work as usual during the disruptions of war and by making voluntary war loans to the government. "You see," one contributor told a reporter, "for us Israel is our country. We don't want any other. I pity the youth from both sides. We must do everything we can to help, and perhaps our contributions will bring peace sooner."

Even as the fighting continued, the bonds of common citizenship were being strengthened at Haifa University, situated in the midst of Israel's largest concentration of Arab population. The university's Center for Arab-Jewish Studies is dedicated to increasing Israeli Jews' understanding of Islamic civilization and modern Arab aspirations as well as to deepening Arab appreciation of Jewish values and Zionist aims. Such mutual understanding, admittedly still at a low level, is fostered through academic programs and research facilities offered to both Arab and Jewish Israelis as well as to students and scholars from abroad. As funds become available, the academic contact between Arabs and Jews at the university is to be increased by the construction of dormitories in which students of both faiths and traditions can live and study together in peace.

"I'll play the melody—you take the harmony."

English Lib

The 52 percent of Englishmen who are women have been promised a new deal under equal-rights regulations proposed by the British government. According to Home Secretary Robert Carr, the women's-rights reforms are "the biggest step toward real equality for men and women that any government has taken since women got the vote."

The prohibitions against sex discrimination in employment extend throughout the educational and social structure. Vocational training, traditionally reserved for men, will be open to women. Employment advertising will no longer be allowed to specify the sex of applicants. Even existing laws supposedly designed to protect women from certain arduous, dangerous, or simply unseemly jobs will be rescinded: Women will be free to work night shifts, run moving machinery, and even work in the mines.

Sex discrimination will be permitted only "where it would be offensive to public taste or decency for a man (or a woman) to do the job," states the government's proposal. But even this allowance is conditional: "A case will have to be made out for each job about which a discrimination complaint is brought." Thus, according to the employment secretary, if some expectant mothers express a preference for male midwives, the law prohibiting men from practicing that profession will have to be reconsidered.

Trash Cash

As the United States comes up against severe shortages in a lengthening catalog of raw materials, the economics of recycling used products becomes increasingly attractive. In Fort Worth, Texas, for instance, the price of scrap paper has risen from $9.25 a ton to $23.00. By salvaging for resale more of the paper that makes up some 50 percent of its municipal garbage, Public Works Director Jack Graham expects to increase the city's paper profits from $50,000 a year to $250,000.

ANTHONY WOLFF

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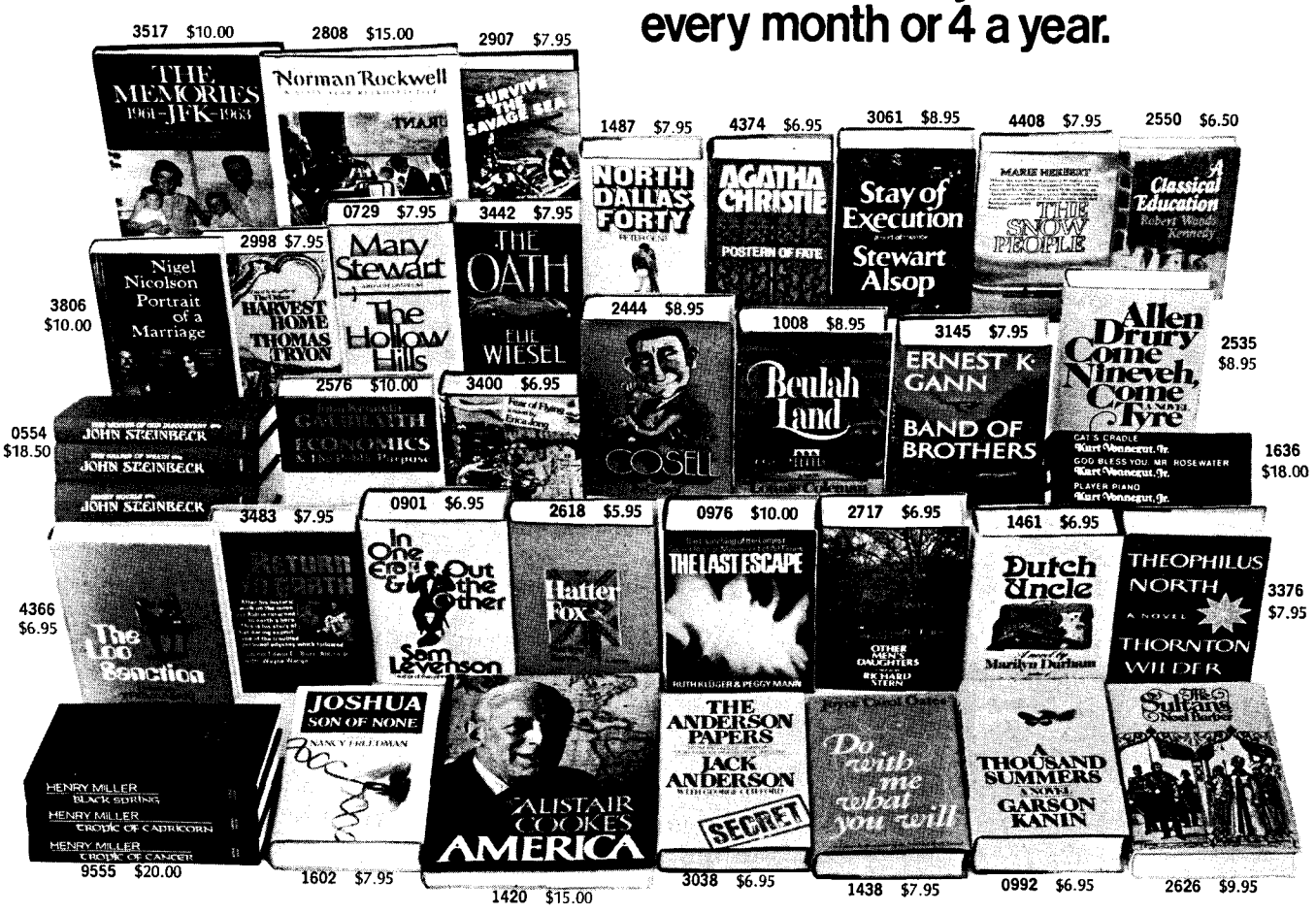

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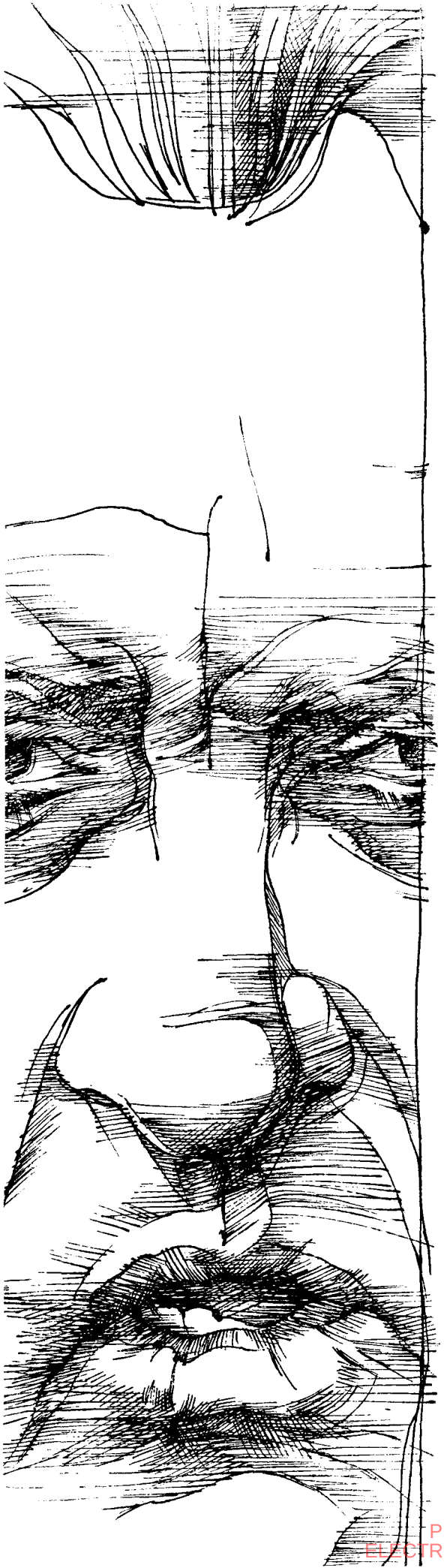

Saturday Review
World

Tone-Deaf in the Oval Office

A President of the United States should listen to the people, not in on them, and should evoke—not command or coerce—the consent of the governed.

by James David Barber

Franklin Roosevelt was fond of quoting "the missus" to his Cabinet—sharing with them Eleanor's reports on typhoid fever in this district and unemployment in that town. H. G. Wells admiringly called Roosevelt "a ganglion for reception, expression, transmission, combination, and realization." In other words, FDR *listened*—and having listened, he adroitly undertook the politics of persuasion.

By contrast, Presidents Wilson, Hoover, and Nixon stand as "active-negative" chief executives, Presidents who work very hard but find the work punishing. Such men are little given to "listening" and even less given to persuading the country to go along with their politics.

The present deep crisis in our presidential system traces directly, it seems to me, to just such *tone-deaf*, "active-negative" attitudes in the Oval Office. If this country is to avoid more presidential crises, we need to elect Presidents who enjoy the politics of persuasion—the process of evoking consent, rather than commanding or coercing it. Further, our chief executives should be people committed to working within the balance of institutional roles we have inherited from the constitutional tradition.

Such presidential listening, persuading, and role balancing are of course more easily talked about than practiced. For one thing, the volume of data Presidents should keep abreast of is awesome: President Nixon once told Theodore White, "I had to build a shield around myself." He meant a shield to keep away the overwhelming flood of information a President can get lost in, as Harding did. But Nixon carried this protective isolation far beyond the ordinary—screening out whole categories of information (such as the television news), walling himself in behind the rows of buses on Moratorium Day, and, at least by his own account, existing month after month oblivious of the swirl of corruption flooding his campaign. If we are to believe the Watergate witnesses, particularly John Mitchell, the President's curiosity was radically retarded: He lived with hints and clues and indications but was not particularly moved to action when one of his officials told him of political wounds that might be mortal. The solution is more than a matter of propinquity—of rubbing shoulders with congressmen. The President (or any successful politician) has a positive need to know, to ask, to find out, as Kennedy had learned by the time of the Cuban missile crisis. Breakfast with the congressmen could do that—if the President set the right questions and insisted on straight answers. But however many meetings he has, Nixon, like Wilson near the end, has had a record of meeting not to learn but to instruct.

The politics of persuasion rests on the politician's readiness to represent the real world in his arguments. If he is the President, a politician can get by for a season on a daddy-knows-best basis. But continual appeals to his authority and special knowledge soon lose force, and the politician has to make his case with facts. Faith in presidential authority erodes steadily as the honeymoon fades. Lyndon Johnson found that out,

James David Barber is chairman of the political science department of Duke University and author of The Presidential Character: Predicting Performance in the White House.

Nixon—"President Nixon once told Theodore White, 'I had to build a shield around myself.' . . . But he carried this protective isolation far beyond the ordinary."

Bob Ziering

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though too late. In the real world Johnson turned a minor mission into a major war. His repeated denials of the facts about Vietnam only served, as F. M. Kail puts it, "to declare that the conventional rules of language had been suspended."

Nixon has sustained and strengthened this Johnsonian tradition. One among many examples is the whole series of false reassurances about Cambodia. The first-degree crime was the killing itself, but the lying—eventually revealed—helped to cut away such remaining shreds of political integrity as Nixon had left. In the larger sense, the politics of persuasion simply cannot work—the Constitution cannot work—with the Big Lie stoutly maintained. Here, concealment and falsification become one.

The obligation to get and give facts is, at its base, an agreement that objective reality exists and is relevant. When that agreement lapses, we get the world of Bishop Berkeley—where you have your reality and I have mine, and the twain meet only by accident. Then a contagious political insanity can take hold. The "problem," as that term was used in the White House by the top Nixon advisors, is always a public-relations problem—the problem becomes not, What is the reality? but, How can we make our perceptions plausible? There will always be fakery in politics, but when lying becomes a way of life in an administration, real political discourse is no longer possible.

Misrepresenting the facts about what he means to do can also undercut a President's credibility. Thus, trust broke down for Lyndon Johnson partly because he had, through the campaign of 1964 and thereafter, given the public to understand that he was bound and determined not to escalate the war in Vietnam. That was his ardent purpose, he said, and the public elected him by a landslide over his war-hawk opponent. The subsequent disillusionment was due to revelations not just that the President had lied about the facts but also—and significantly—that he had misrepresented his own profound intentions, his own basis for action. Similarly, Nixon in 1968 had made it clear that he intended a regime of calm—remember "lowered voices"?—an open administration in which power would be shared and publicity easy to come by. It is not just that his presidency turned out differently (that was easily predicted from his character and style) but also that his actions were apparently based on diametrically opposite intentions. The wild rhetorical exaggerations, the win-at-any-price atmosphere that led Nixon's forces into Cambodia and Watergate, the hiding and running and pretending and bullying—all this represented Nixon's *operative* intention much better than did his pre-presidential "principles."

The contrast to Eisenhower is striking. Ike was often incredible in the short run, especially in press conferences, as when he invited Congress to cut the budget he had just submitted. But over the long haul, he managed to hold public confidence and support longer than any other modern President. He came across as "sincere" even when he was not doing much as President, and he sustained a sense of continuity of intention. Nixon in the short run—for instance, in any particular speech—sounds convinced of his own convictions, strong in his intentions. But time after time he undercuts his credibility by switching from one stance to its opposite, as if he could segregate his audiences for different speeches. His Oval Office address explaining Watergate—steady sounding, "responsible," conciliatory, almost apologetic—was followed a few days later by a rip-roaring diatribe delivered before the VFW in New Orleans. How in the midst of such charges and dashes could the public, or other politicians, get a grip on where the President wanted to lead the country—on what he *meant* to do?

The politics of persuasion works when the persuader and the persuadee are identified, known to one another. Only in that way can we tell who is accountable and responsible for what arguments. For the American political system is built around a double process—persuasion on issues and persuasion of men. We have so tied the two together that they cannot be pulled apart without seriously distorting the meaning of debate.

The contemporary examples are obvious. We have a surfeit of unattributed leaks by anonymous whistle blowers—largely because the President has made open dissent risky. The President sends an ambassador—his press secretary—to treat with the emissaries—the press—who represent the public. All this indirection obscures who is talking to whom, as when Mr. Ziegler declared the past "in-

Johnson—"Trust broke down for Lyndon Johnson partly because he gave the public to understand he would not escalate the war."

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operative," Mr. Warren spoke for a President he rarely saw (much less talked to), and, at the other end, broadcasters Cronkite, Chancellor, and Smith decided what the news was.

As lying about facts and intentions escalates, public trust in the front page of the newspaper erodes. Readers turn to the editorial page to see what the columnists say is *really* going on. The old way to make it in the newspaper game, by scooping—finding and reporting new facts—tends to give way to the interpretative scoop, the new slant or angle on facts already known. The pressure on the three-times-a-week columnist to come up with novel interpretations is, I think, an important contribution to discontinuity in political discourse—and to the somewhat faddish shifts of mood and focus and attention that fray the public's nerves. But at least the columnist and the television analyst speak for themselves.

Public persuasion raises no particular problem about who's listening; but private persuasion does, and no democracy has ever managed to get along without private conversations. If all the government's business were transacted out in the open, it would place burdens on human nature that few politicians could carry; it would turn them all into PR men, and we've got enough of those already. The practical meaning of privacy in political discourse is a contract about who gets to know. That has nearly broken down among senators, for example, and the secret wiretap makes a mockery of privacy.

Amid the furor over whether or not Nixon should have released the tapes, sight should not be lost of his main offense—making the tapes. Every head of state, congressman, bureaucrat, and reporter and party leader and "confidant" who thought he was talking to Nixon alone was wrong. It is hard to imagine how we can ever again have confidence that talks will be private, for it is perfectly possible now to bug even the trees in the woods at Camp David and the sand on the beach at San Clemente. A man who would bug his own brother is unlikely to stop short of such measures, should he think them "necessary."

CONSIDER, TOO, what has happened to the purposes our institutions are meant to serve:

The Congress is meant to exercise authority over government spending through the appropriation process. The Nixon practice of impoundment, condemned by the courts in case after case, subverts that process.

The Senate was meant to play at least a reasoned, consenting role in foreign policy. After the Gulf of Tonkin Resolution (if not before) the President took nearly complete independent control. In the Nixon administration, war in Cambodia was undertaken without the Senate's even being informed. A small country was bombed into oblivion while the Senate believed the President's assurances that it wasn't happening.

The law-enforcement agencies, including the courts, supposedly operate under law. Nixon organized his own secret police, allowed them to break the law repeatedly, offered high office to a judge in the midst of a trial the President wanted won for the government, and at least implied that he would not obey an ordinary decision by the Supreme Court.

The Cabinet is meant to be a council of chief administrators responsible for their several departments, subject to Senate confirmation, and responsive to congressional inquiry. The Nixon presidency replaced that Cabinet with another one operating out of the executive office, chosen by him alone, bearing no formal responsibility to anyone but him, required to explain nothing to anyone.

The Vice President ought to be first and foremost a potential President. The Nixon administration's twice-chosen Vice President is now a convicted felon.

The political parties are supposedly permanent organizations linking candidates for, and incumbents of, many different offices; parties, especially the party leaders, are expected to play the main role in recommending presidential candidates to the electorate. Nixon let his party go hang, while he organized a separate personal cadre, which collected (in a variety of ways) huge sums of money and spent them in part to effect the nomination of a weak opposition candidate.

In at least these ways, Nixon as President has undercut the expectations politicians have traditionally been able to count on. These traditional distinctions need restoring. That can be done without revolutionary changes in the existing procedures. For example:

The Senate was originally a small council—nearly a committee—whose most important role was advising and

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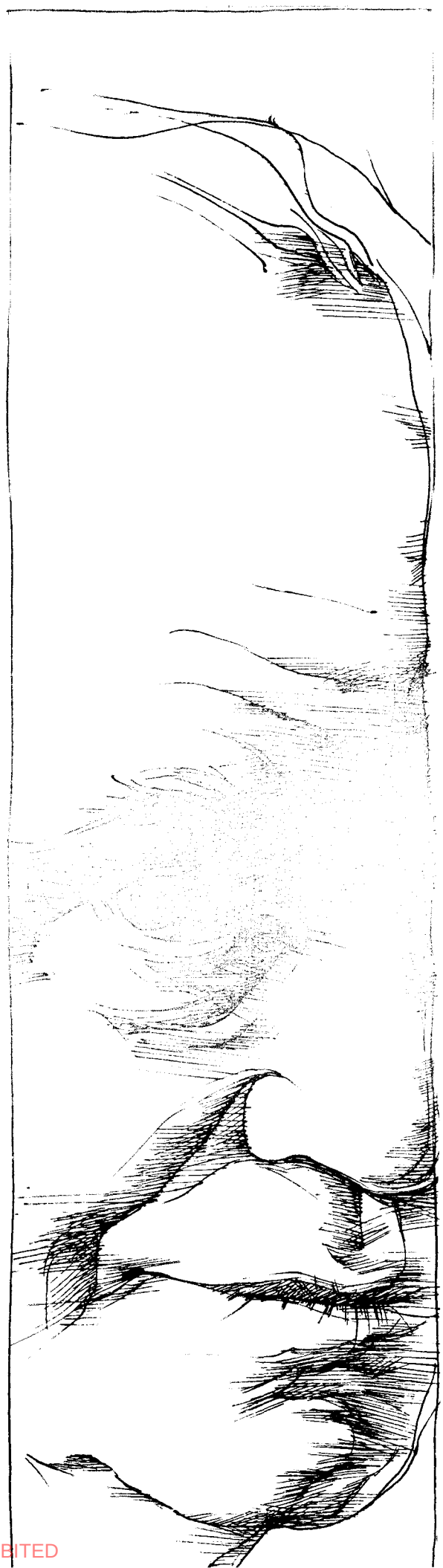
Eisenhower—"Over the long haul, he managed to hold public confidence longer than any other modern President."



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checking presidential power in foreign affairs. That role has nearly disappeared; Nixon's contempt in informing only a few of his most ardent Senate allies about the secret Cambodian bombing shows that—if indeed even they were informed.

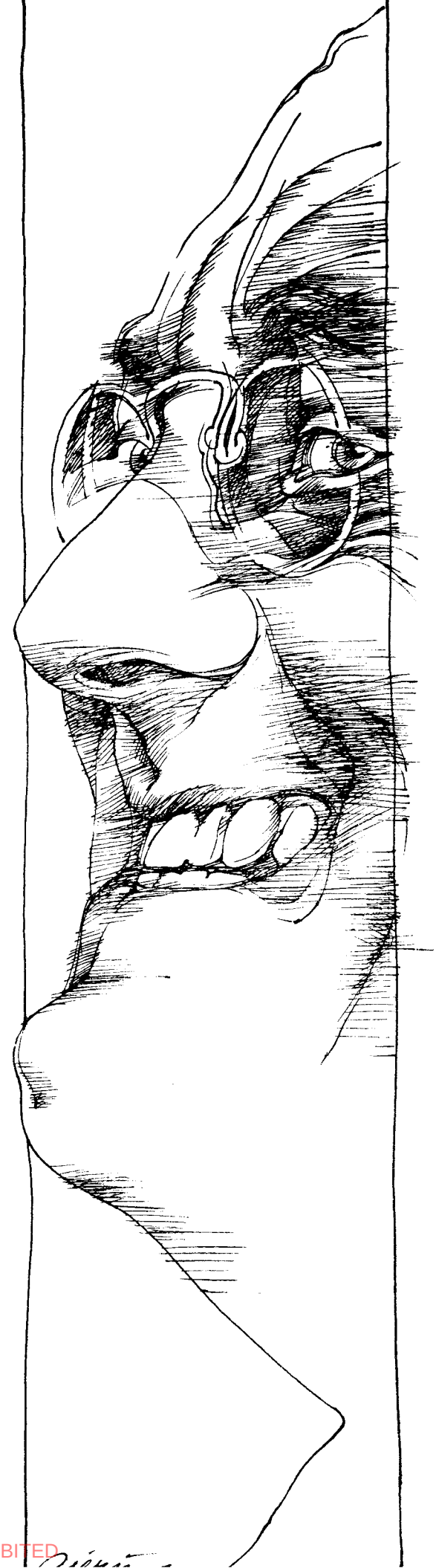
The restoration of Senate power cannot proceed until the Senate itself stops shoveling its authority into the White House, as it has in surrendering the treaty-making power, the decision to go to war, and control over military spending. No new constitutional provision would be required for the Senate to reassert these constitutional duties. What would help would be a purposeful coalescence of the Senate leadership. The Senate as a whole is now too large to operate as a foreign-policy council, and the Committee on Foreign Relations is too specialized and unrepresentative, peopled as it is with the accidents of seniority. The internally elected leadership could take the reins, could learn to operate as a forceful, unified, authoritative, and representative body to develop and press a Senate policy perspective.

The Senate has imitated the House in the hyper-specialization of its committee structure. The ordinary scene in the Senate is a nearly invisible flux of small-group gatherings to consider the technicalities of legislation. Floating above all that are the presidential candidates, who emerge from time to time with some Ciceronian sentiments. The general dullness is relieved occasionally by a televised investigation, which confirms the public impression that policymaking, like Perry Mason's adventures, is a matter of identifying guilty individuals and rooting them out.

THERE IS NO MEANINGFUL general debate in the Senate. In fact, the closest thing to focused, continuous public debate in our whole system now takes place on the evening television news—a woefully inadequate, fad-fraught substitute. The Senate could, I think, restore meaningful debate in part if the leadership insisted that in each session some few major legislative issues be pulled up out of the flood of routine and special measures and thoroughly debated on the floor in times set aside from the scheduling of committee meetings. Because human nature is what it is, Senator Byrd's suggestion that debates be televised should be given very serious consideration. A Senate so strengthened would perhaps be able not only to check the President when he is wrong but also to support him effectively when he is right.

That fossilized albatross of our election system, the electoral college, was originally meant to be a collection of respected community leaders elevated by the people to choose a President, exercising in that choice their own best independent judgment. As a practical matter the system was a failure, but the idea persisted in the role of party leaders in nominations. The general need for revitalizing the parties has long been urged by such perceptive analysts as James MacGregor Burns; that need still requires urging, for without a strong organizational base the role of leadership is meaningless. Such a leadership could, if it would, take over the task the Founders set for presidential electors. It could, that is, become "men most capable of analyzing the qualities adapted to the station, and acting under circumstances favorable to deliberation, and to a judicious combination of all the reasons and inducements which were proper to govern their choice. A small number of persons, selected by their fellow citizens from the general mass, would be most likely to possess that information and discernment requisite to such complicated investigations." Their task would begin long before the season of the primaries, long before considerations of "winnability" were clearly enough defined to overwhelm their own judgment of potential candidates' presidential qualities. They would take responsibility, like the old bosses and kingmakers, for "bringing along" candidates—for *enhancing* the winnability of those best suited for the stresses and opportunities of the presidency. Better than any panel of psychiatrists, the party leadership could, if they put their minds to it, assess—from their intimate experience with the political habits, the operative philosophy, and the life-stance of their fellows—which "man who" had it in him, if not to reshape the world, at least to leave it in the shape he found it.

In some such ways, we might be able to restore the procedural constitution. No revolution is possible or necessary. No reliance on paper reorganizations after the fact is required. The basic functions the institutions are meant to serve, kept clearly in mind, can guide reform—if



Roosevelt—"FDR listened—and having listened, he adroitly undertook the politics of persuasion."

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those responsible for making it work want to do so.

NO REFORM is more necessary than assessing the character, world view, and style of the next President and those who will succeed him. Our chief executive shapes his regime with only the sparest of guidance from the formal Constitution. In the presidency as in no other political place, the man makes the office. Unless we are willing to let our casualness once more throw up a Johnson or a Nixon, it is time to take thought, time to consider in the most serious and conscious way how we can identify, before a man is locked into the presidency, what he is likely to do there. That is the fundamental task of those who recommend Presidents, primarily the party leaders and the press. How might that task be done to avoid yet another fiasco of judgment following on the three we have so recently engaged in—1964, 1968, and 1972?

"The question is not . . . how to decide which candidate will be 'great' as President, but which is less likely to do us in."

We should begin, I think, conservatively. The presidency is a dangerous place, a dangerous weapon in the hands of one human being. History shows how hard it is to constrain Presidents by law. History also shows, when we think back on it, that a President can do enormous harm—can wreck a Cambodia or preside over the misery of a Great Depression, for example. The question is not, from the start, how to decide which candidate will be "great" as President, but which is less likely to do us in.

That might seem to argue for a passive President. From time to time, and we may now be running into such a period, the public seems to want nothing so much as a rest, and there will always be Hardings and Coolidges to offer that. The trouble is that our periods of presidential drift always have to be paid for later. The society does not cease to move, the tensions to build, the cleavages to widen. The centrality of the President in the system means that if he abdicates in office, the government abdicates, and his successors must pick up the pieces as best they can. Therefore whatever public propensity there is, by 1976, to recover from the emotional wounds of the Sixties and Seventies by choosing a quieting President, the choice of a caretaker or a high priest or a balm dispenser must be resisted.

If that is so, we are left with activists. But how to choose an undangerous, maybe even a creative, activist?

The first criterion, strange as it may seem, is to find someone who *enjoys politics*. We may think that any person who has been in politics long enough to be considered for the presidency, and who aspires to spend at least four years in the White House, must enjoy political life. But that turns out not to be the case. For at least four twentieth-century Presidents, the politics of persuasion was more a burden to be borne than an opportunity for happiness. Wilson suffered fools ungladly; Hoover, as William Allen White said, was "constitutionally gloomy, a congenital pessimist who always saw the doleful side of any situation"; Lyndon Johnson, who could appear so ebullient at times, hung on the wall of his Senate office this quotation from Burke:

> Those who would carry on great public schemes must be proof against the worst fatiguing delays, the most mortifying disappointments, the most shocking insults, and worst of all, the presumptuous judgment of the ignorant upon their designs.

As for the fourth of these active-negative Presidents, Richard Nixon, the evidence is overwhelming that his stance toward his political experience has been—from the start—that of the suffering striver, the man who sacrifices enjoyment in the name of a higher cause, gives up the gratifications of politics today for some ever-receding day of joy in the future.

What tends to happen to such martyrish politicians as Presidents (as I have tried to show in detail in my book *The Presidential Character*) is a progressive rigidification. The best prediction is that such a President will, eventually, freeze around some adamant stand—as did Wilson in the League of Nations fight, Hoover in refusing relief to Americans during the Depression, and Johnson in the Vietnam escalation. Increasingly, as his stance rigidifies, he will see compromise as surrender, justify his cause as sacred, plunge into intense and lonely effort, and concentrate his enmity on specific enemies he thinks are conspiring against him.

To find an activist President who will not meet (or *seek*) that kind of tragic drama requires close attention—not to this or that little incident or statement, but to his longtime attitude toward his political experience. Typically, day-to-day, does he find politics fun? If so, deeper and more extensive explorations of his character are likely to reveal a pattern of self-confidence, a readiness to try hard while he retains a certain detachment and humor about his performance, and enough flexibility to know when to change course.

Layered above the President-to-be's character—his basic constitution—is his world view, his understanding of the way politics works. There is much to that; for example, we should look with a special skepticism at those contemporary Rough Riders, those politicians who are forever advertising how tough they are, who see life as a fight in the jungle. A genuine devotion to the politics of persuasion—a belief in that—will serve our needs much better than a sense that the only way to win is to destroy the opposition.

Beyond the politician's philosophy (his ideology, by contrast, turns out to be much less significant) is his political style. We need to assess his habits in politics, particularly as those bear on the work every President must do. Every President must do at least some of these tasks: speak to the nation at large, negotiate with other politicians, and learn the critical details of the processes and issues he confronts. Hoover failed at rhetoric—as could have been predicted from his past. Nixon, the loner, has desperate difficulties with bargaining. Harding got lost in the complex issues he had to master. Franklin Roosevelt, by contrast, excelled at all three tasks, drawing on habits he had learned long before he came to the White House. Of all the elements of a President's personal constitution, his political style, in these terms, is the easiest to discern and predict. Here especially, the party politicians and newsmen should be able to make a careful assessment, using this or a similar simple checklist of core presidential tasks. If they delve deeper, they will find—unless I am wrong—that the best clues are to be found in the candidate's early political life, that time when he emerged as a young leader and found a way to win.

Focusing on these matters may not satisfy the typical American urge to organize belief and will and character out of politics. These qualities take a long time to understand. Yet the task is worth the time, worth the effort; for in the end, it is the hearts and minds of humans that count in making the Constitution live. □

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THE DISCRIMINATE TRAVELER

It may not be the worst of times, but it is not the best of times either. For the traveler, then, it is a time to be discriminate, to plan trips in pursuit of personal interests—trips that will soothe the psyche and nourish the mind. To that end SR/W's editors in the field of the arts have gathered a folio of ideas. Walter Terry, just back from Scandinavia, investigates the dance in those precincts, as well as in other dells, foreign and domestic. Irving Kolodin perambulates on a musical note. Katharine Kuh uncovers twenty little-known museums from Washington, D.C., to Madras, India. Margaret Weiss communes with the artful photographers and comes up with a white paper on travel photography. For the amateur archaeologist, Dena Kaye has assembled a chartful of rocks and ruins. And Midge Decter has conjured a quiz, a literary puzzle based on passages about places by well-known authors. Try your hand. Finally, Frances Shemanski has prepared a 1974 calendar of events the world over. HORACE SUTTON

A Baedeker for Balletomanes

Stopovers for journeyers who travel the world of dance.

by Walter Terry

The Royal Swedish Ballet's Anneli Alhanko and Per Arthur Segerström in Cullberg's "Adam and Eve."

Enar Merkel Rydberg

The so-called off-season is really the *in* season too for the theater-oriented traveler. From September until June Europe's great performing troupes are in residence in their own glorious theaters from London to Leningrad. Here they dance or sing or act for their kings and queens, presidents and prime ministers, and for the ordinary ticket holder.

There is no thrill equal to that of walking into the blue-and-silver splendor of Leningrad's Kirov Theater (formerly the fabled Maryinsky of the days of Pavlova and Nijinsky and the young George Balanchine), the red-and-gold grandeur of Moscow's Bolshoi Theater, the fairy-tale beauty of the ancient Royal Theater in Copenhagen, the vast opulence of Stockholm's Royal Opera, or the historic Royal Opera House in London's Covent Garden.

I have just returned from Scandinavia, where I could delight in castles and cathedrals, fjords and glaciers, smorgasbords and sweaters, and, of course, brilliant ballet productions ranging in age from 1786 to today's experiments with electronic sound and nudity. Whether you go assisted by the pampering creature comforts of SAS, by your own version of Kon-Tiki, or by other means of travel, go before the tourist crush.

Copenhagen

In the daytime at the Royal Theater in Kongens Nytorv (the King's Square), the Royal Guard, with band playing, will

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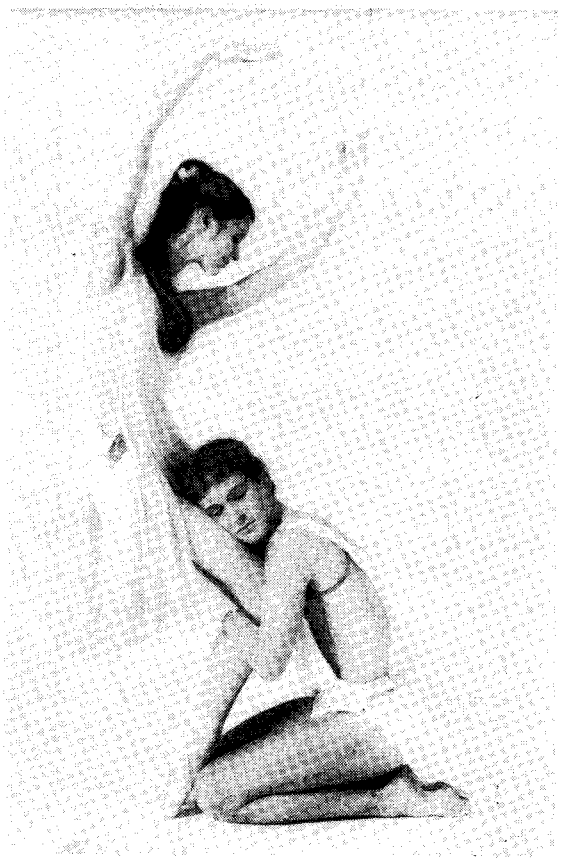

Knut Evensen
A romantic pas de deux by Ellen Kjellberg and Terje Solberg, soloists of the Norwegian National Ballet.

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march by the great old theater on its way to relieve the on-duty guard at the nearby residence of Queen Margrethe II. At night, for a gala performance, braziers will be aglow on the theater's roof, and, very likely, the queen herself will be present or Queen Mother Ingrid or the Queen of Greece and various princes and princesses.

Before the performance starts, note the motto, *Ei Blot Til Lyst* (For More Than Pleasure), on the proscenium of the century-old theater and the front curtain, with its famous painting of the Acropolis, both dating from a nearby old theater first built in 1748. Look directly above you to the Muses painted on the ceiling, then down to the names of composers and playwrights lined along the first ring, and walk along the corridors and into the grand salon, where you will find marble busts, miniature statues, paintings of performing artists.

On stage is one of the great ballet companies of the world, a company older than the legendary Russian ballets, older by far than Britain's celebrated Royal Ballet, even older than the Royal Swedish Ballet (a fact that delights the Danes, whose affection for the Swedes appears to be limited to Swedish-born Queen Ingrid, who, the Danes will tell you, "speaks Danish without a Swedish accent!"). What will you be seeing? Perhaps it will be the oldest extant ballet in the world, Vincenzo Galeotti's *The Whims of Cupid and of the Ballet Master* (1786), in which Cupid comes down from Olympus in a painted cloud, shoots his mischievous arrows, and causes a mad amorous mix-up of couples young and old, French, Greek, Danish, Quaker, and African. One of the children from the Royal Ballet School always plays Cupid. This season the role is danced by a highly gifted boy of Danish and Negro ancestry, Jacob Sparsø Nielsen.

It is likely that you will also see a new avant-garde ballet, *The Triumph of Death,* choreographed by the Royal Danish Ballet's young and enormously vital director, Flemming Flindt, to a theme by Eugene Ionesco. As marks our era, this dance-drama, in twelve scenes for thirty dancers, was created for television. It was an instant hit, and Flindt rechoreographed it for the stage, where it was a hit all over again, attracting the hip young of Europe as well as ardent balletomanes.

Dødens Triumf (in case you want to say it in Danish) deals with a variety of reactions to the coming of death. A plague has struck—or is it atomic radiation? Or creatures from outer space poisoning us? Who knows? As it sweeps inexorably through the city, we see: a proper, formal funeral procession give way to trash men shoveling bodies into rubbish trucks; trapped prisoners watching their guards die while they are unable to escape; a rich man who sprays everything (including his nude body and his food) with pesticides; women who crash through department-store windows, rip off their clothes, and try on expensive gowns and furs and jewels before they die; and two pairs of young lovers, one man fleeing his plague-stricken girl and the other male accepting his own doom and staying with his dying mate. Not pretty—but powerful.

The Royal Dancers will also show you their interpretations of great Russian classics such as *Swan Lake,* or French classics such as *Giselle,* or modern ballets by Fokine, Balanchine, Limón, and even the Swedish Cullberg. You are certain to see on the great stage of the Royal Theater (big enough to reproduce the Blue Grotto of Capri and a boat) ballets by the Danish master of the last century, August Bournonville. Until the 1950s nobody outside Denmark had seen his masterpieces, but now there is a Bournonville binge on, especially in America. Of course nobody can dance like the Danes themselves in Bournonville's three-act *Napoli* (the ballet with the Blue Grotto), or in his *Far From Denmark* (just revived by Flindt in a brilliant new production that preserves the unique Bournonville style of dancing), or in seven other Bournonville ballets that still exist in whole or in part.

Indeed, Bournonville, with all its century-old charm and theatrical quaintness, never grows old, never loses its Danish exuberance, never ceases to challenge the most adept dancer. This year Kirsten Ralov and Fredbjørn Bjørnsson, both trained in daily Bournonville classes since they were seven years old (which means that Miss Ralov, after forty years, is certainly the queen of Bournonville), have made a brand-new ballet out of *The Wednesday Class* (there is a Bournonville class routine for each day of the week), starting with the exactitude demanded by exercises at the ballet *barre,* going through the adagio passages, that require incredible balance, and closing with the bounding leaps and electrifying leg beats for which the Danes are famous. This new-old Bournonville work was an instant success, for the child dancers were adorable, the adults' corps handsome, Niels Kehlet (one of the really great dancers of our day) superb, Flemming Ryberg elegant as Kehlet's alternate, and Annemarie Dybdal absolutely ravishing, a first-rank ballerina-to-be if I ever saw one.

Her Majesty's Royal Dancers will be coming to see us in 1975; meanwhile it would be fun to go to Copenhagen, where the ballet tradition goes back to the court masquerades of the 1500s, where there has been a professional Royal Theater since 1722 (Russia's ballet started in 1728), and where there has been a Royal Ballet School with an unbroken tradition since 1770 (Sweden's ballet school goes back to 1773).

Stockholm

In the presence of Europe's newest and youngest monarch, King Carl XVI Gustaf, the Royal Swedish Ballet celebrated in November its two hundredth birthday at the Royal Opera with a program that spanned, in choreographic style, those two centuries. Several of these dances will be seen in our country when the Royal Swedish Ballet makes its American debut later this year, under the S. Hurok banner, with a national tour

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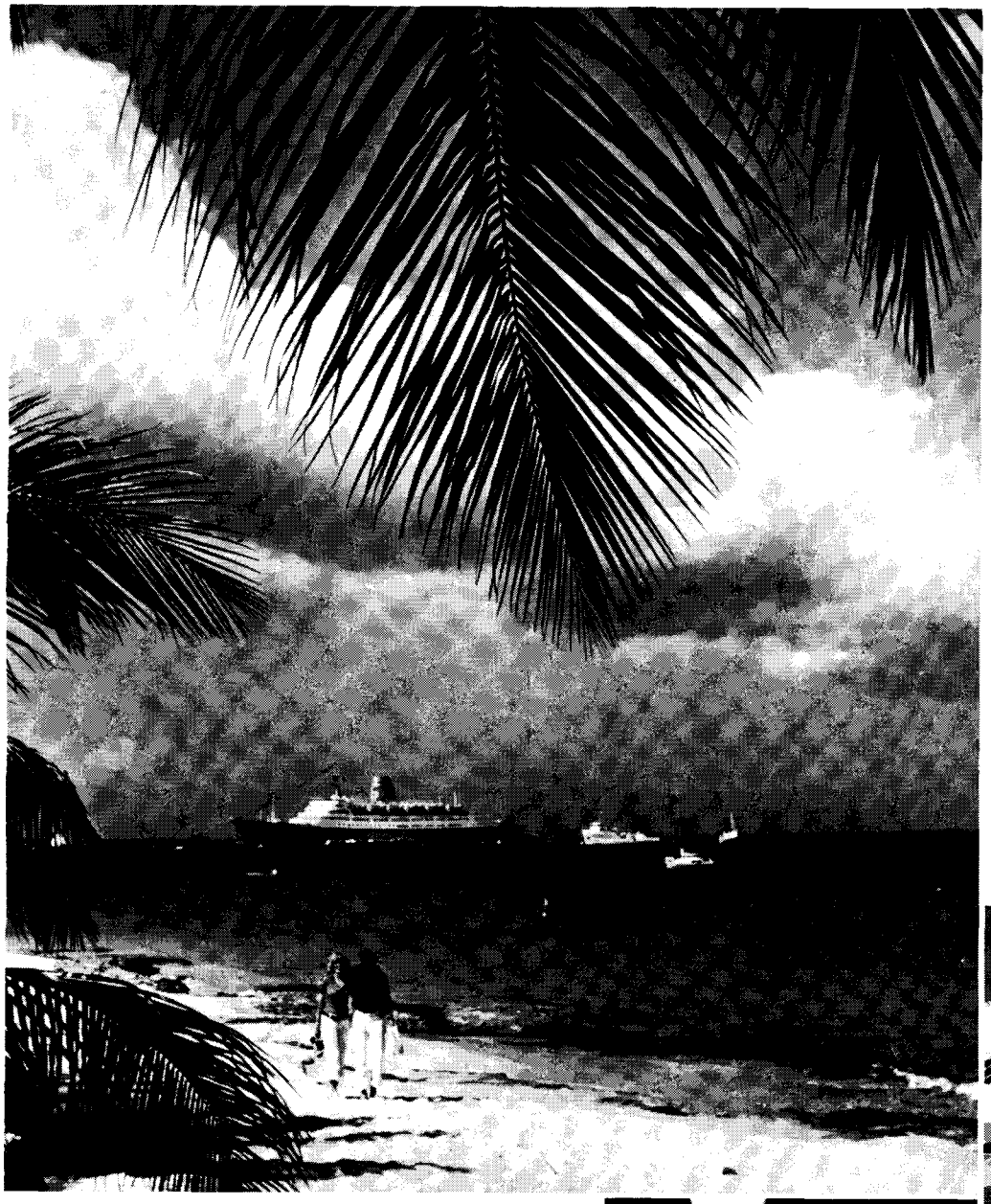

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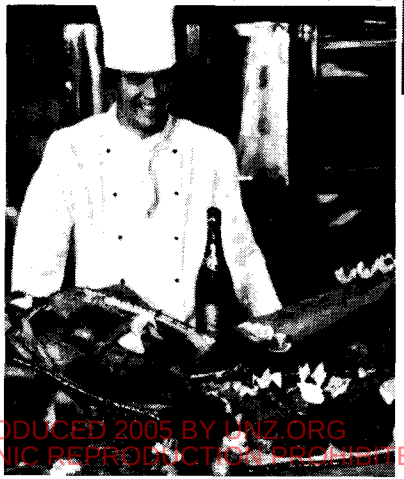
NORTH CAPE & FJORDLANDS, June 1. 32 days. 12 ports. Sagajford.
NORTH CAPE & NORTHERN EUROPE, June 25. 42 days. 19 ports. Vistafjord.
SCANDINAVIA AND EASTERN EUROPE, Aug. 7. 30 days. 8 ports. Vistafjord.
FALL MEDITERRANEAN, Sept. 7. 39 days. 15 ports. Vistafjord.
SPANISH MAIN (N. Y. to California), Sept. 14. 16 days. 6 ports. Sagafjord.
SOUTH PACIFIC/AUSTRALIA & NEW ZEALAND, Oct. 1. (from San Francisco) 50 days. 20 ports. Sagafjord.
SIX CARIBBEAN CRUISES, Oct. 19*—Dec. 18*, 10-17 days. 5-10 ports. Vistafjord.
SOUTH SEAS—EAST INDIES—ORIENT, Jan. 7/10*. 90 days. 22 ports. Vistafjord.
FOUR CONTINENTS, Jan. 21/23*. 79 days. 29 ports. Sagafjord.



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and an October-November engagement at the New York City Center.

The opening consisted of a suite of excerpts from the ballet *Cupido*, which Mary Skeaping, the English director of the Royal Swedish Ballet during the 1950s and 1960s, recreated from seventeenth-century Swedish sources for the Royal Court Theater at Drottningholm. It is the most exquisite and beautifully preserved court theater I have ever seen: The old scenic effects are still in functioning order, and one of the drops dates back to the reign of Queen Christina.

For the huge Royal Opera in Stockholm itself, the Drottningholm settings are approximated, but the costumes, including elaborate, plumed affairs for four men representing the four continents (you wouldn't believe the American Indian), are magnificent. Among the highlights here is a marvelous hornpipe accompanied by tumblers, which was danced in Drottningholm at about the same time our own John Durang danced his famous hornpipe in Philadelphia for George Washington.

It was logical that the program should move from the pre-toe-shoe era of court ballet to the beginnings of *pointe* in a ballet by August Bournonville, whose father, Antoine, had brought his own handsome presence, his skill as a dancer, and his choreographies from Paris to Stockholm during the very first days of the Royal Opera. The August Bournonville ballet selected for this gala was, most pertinently, *Konservatoriet (The Conservatory)*, in which the Danish choreographer presumably put into theatrical form his memories of ballet lessons in Paris. With equal pertinence, the new Stockholm staging of *Konservatoriet* was done by Fredbjørn Bjørnsson, who, with *Wednesday Class*, did for Bournonville in 1973 what Bournonville had done for the French genius Auguste Vestris in 1849. The cast was headed by Maria Lang, who had danced the lead in *Firebird* (see cover) a few nights before, a ballerina of great stylishness and sweet radiance.

The gala also paid tribute to the Fokine influence in Swedish ballet history with *The Dying Swan;* bowed to a one-time director, Antony Tudor, with a scene from his *Dark Elegies*; said thank-you to the late José Limón in an excerpt from his *There Is a Time;* celebrated two major Swedish choreographers, Birgit Cullberg and Ivo Cramér, with the former's passionate and playful *Adam and Eve* (gloriously danced by Per Arthur Segerström and Anneli Alhanko) and the latter's colorful and charming Swedish folk concept of the tale *The Prodigal Son*. The festivity ended with one of the greatest of contemporary ballets, Stravinsky's *Les Noces,* as choreographed by America's Jerome Robbins and restaged by Robbins's assistant and the present director of the Royal Swedish Ballet, the American James Moore. The Swedes, who are by all measurements the most formal of the Scandinavian peoples, have a primitive, almost fierce side lurking just beneath the surface. Thus it is that they capture the primal, almost animal force of *Les Noces* better than any other dancers do. Our American Ballet Theatre dances it superbly, but the Swedes invest it with a terrifying power.

The Swedes, who have long taken second place in Scandinavia to the Danes in matters of ballet, are forging ahead. The Danish Erik Bruhn, the world's undisputed *premier danseur noble* until his recent retirement, during his tenure as director of the Royal Swedish Ballet, reformed, revitalized, and modernized the ballet school. The results are now showing in the splendid young dancers the school is producing. For this the Swedes should be grateful, although it is difficult for a Swede to be grateful to a Dane. When he was director, Bruhn used to say that the Swedish press was rough on him, but he'd add wryly, "The only Swede who seems to like me is Princess Christina." The Princess is known to be not only a devoted but also a highly knowledgeable balletomane.

Oslo

The youngest and smallest of the state ballets of Scandinavia is the Norwegian National Ballet, the official dance company of the Norwegian Opera. Its origins go back only as far as 1948, but its career was checkered, including a period of disbandment, until it became a part of the Norwegian Opera in 1958 and found itself a permanent home in a large, sturdy, but unglamorous building that was originally built, I was told, as a socialist meeting hall.

Although the Norwegian National Ballet, as a permanent institution, is only fifteen years old, the absence of a long ballet tradition is immediately understandable when we realize that ballet was first fostered by the crown and that for hundreds of years, beginning long before ballet was born, Norway was under the rule first of Denmark and then under the Swedish crown (with the royal court in Stockholm) until this century. In fifteen years the company has progressed admirably in its balletic efforts.

The troupe, which will make its U.S. debut this March in an east-of-the-Mississippi tour, is now under the energetic and skillful direction of its former ballerina, Anne Borg. Miss Borg, following the ancient example of Denmark and

On Pointe in the U.S.A.

After their seasons close abroad, the following companies will be touring the United States beginning this year:

The Norwegian National Ballet (U.S. debut): March 2, Brooklyn College and then in thirty American cities including Rochester, Pittsburgh, Toledo, Ann Arbor, Indianapolis, Nashville, Memphis, Charleston (March–April 1974).

The Royal Swedish Ballet (U.S. debut): New York City Center November 18–December 1, preceded by national tour of major U.S. cities, among them San Francisco, Los Angeles, Milwaukee, Chicago, Philadelphia (October 7–December 1, 1974).

The Royal Danish Ballet: Return to the United States after an absence of nearly ten years. Schedules now being planned for American tour and season at Metropolitan Opera House (1975–1976).

Royal Ballet (British): Metropolitan Opera House, May 7–26, 1974; also Kennedy Center, Washington, D.C.

Kirov Ballet from Leningrad: Twelve-week U.S. tour. Kennedy Center, Washington, D.C., opening May 7; New York State Theater, July 2–22 (1974).

Bolshoi Ballet: New York opening, August 6, Metropolitan Opera House. Performances in Washington, D.C., Chicago, Los Angeles, etc. Starring Maya Plisetskaya, in special repertory featuring *Anna Karenina* and *Carmen;* Plisetskaya appears at all performances (1974).

W.T.

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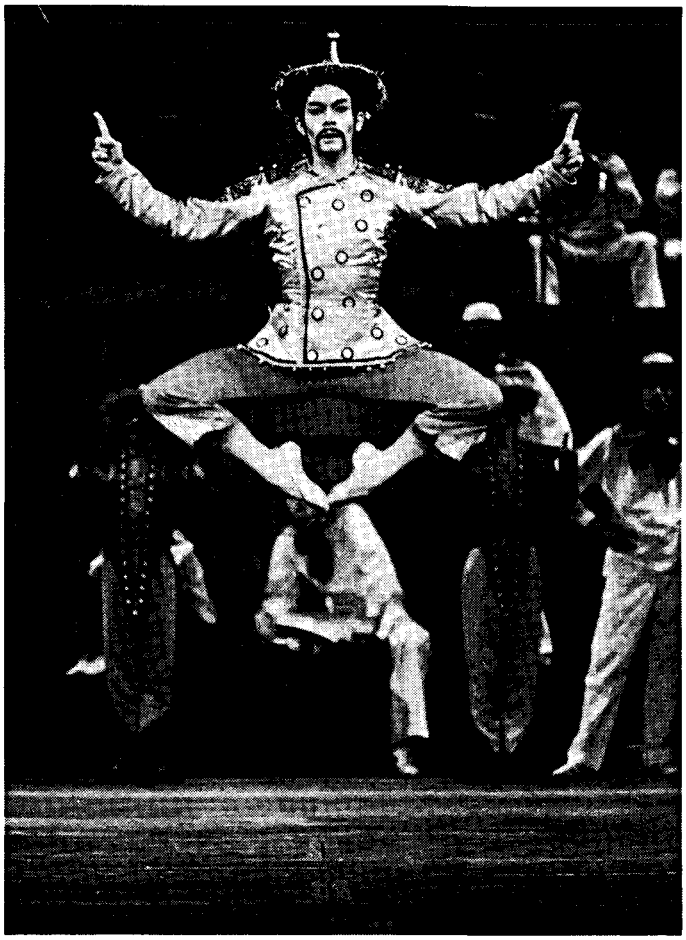

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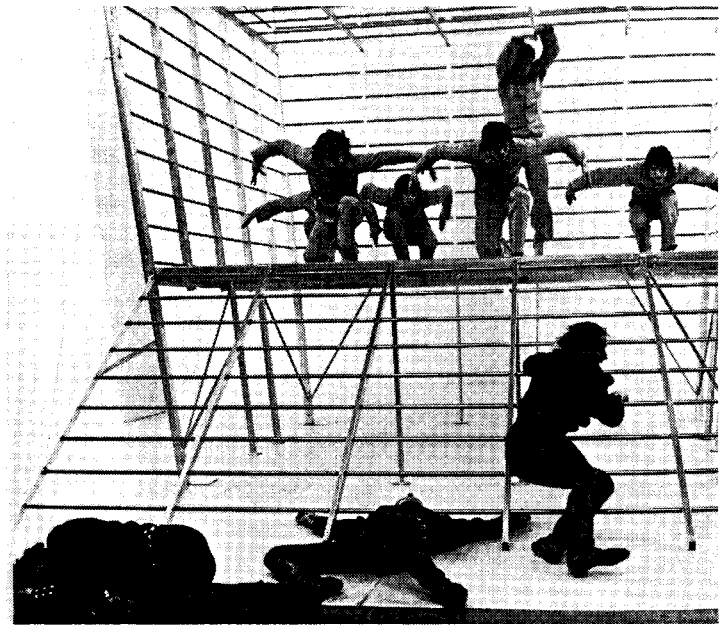

The Royal Danish Ballet—Above, Niels Kehlet in Bournonville's "Far From Denmark." Upper right, Anna Laerkesen and Flemming Ryberg in the world's oldest ballet, "The Whims of Cupid." Lower right, "Triumph of Death."

the more recent example of Sweden, has realized that a company is only as strong as its ballet school and that the school must be the chief source of supply for the company. The Norwegians have a good school—when I was visiting, Hans Meister, onetime soloist with our Metropolitan Opera Ballet and now a principal dancer with the National Ballet of Finland (which is sometimes thought of as a Scandinavian company, although it is more closely oriented to Soviet ballet), was giving excellent classes—and they have an active choreographic workshop, which is already developing some promising choreograpers. An arrangement with Norwegian television is also giving a new outlet to both ballet accomplishment and experimentation.

Of the programs I saw, I was not impressed with the production of Fokine's *Petrouchka,* but the Balanchine *Apollo* was splendid as far as the three Muses were concerned (Rudolf Nureyev had danced the title role with the Norwegians not long before and had given high praise to his ballerinas), and the late John Cranko's *Jeu de cartes* (which rounded out an all-Stravinsky program) was funny in mime and first rate in movement. I was especially impressed by the dancing of Ellen Kjellberg and Terje Solberg, although other principals were fine too. Of particular interest was a strictly Norwegian ballet—it will be seen on the U.S. tour—inspired by the famous monumental sculptures in Oslo's Vigeland Park, sculptures that celebrate the ages of man: childhood, youth, maturity, and old age. This ballet, called *Forever and Ever*, choreographed for the workshop by Kari Blakstad, does not settle for duplicating Gustav Vigeland's sculptures as in a game of living statues. Rather it uses the colossal nudes as an inspiration for the thrust through time and space of an aspiring humanity. The discipline of ballet is present in the dancers' bodies, but the movements are as free as the sculptures themselves. For the American tour, projections of Vigeland will establish the visual basis of the ballet, but if you go to Oslo, the Sculpture Park is in itself an overwhelming experience.

THE TRAVELER SHOULD know that touring time for most national ballet troupes is summer, with spillovers in spring and fall. For the most part, then, the Royal Danish Ballet, the Royal Swedish Ballet, and the Norwegian National Ballet can be found in their home theaters, sharing repertories with their related opera and drama troupes from September until June. In the USSR ballet and opera alternate in the world-famous Bolshoi Theater in Moscow and in the once-imperial Kirov (née the Maryinsky) in Leningrad. Even if it seems that Britain's Royal Ballet is straying from the Royal Opera House at Covent Garden, it is not quite so; for there is a second Royal Ballet (it hates to be called "the second company") for

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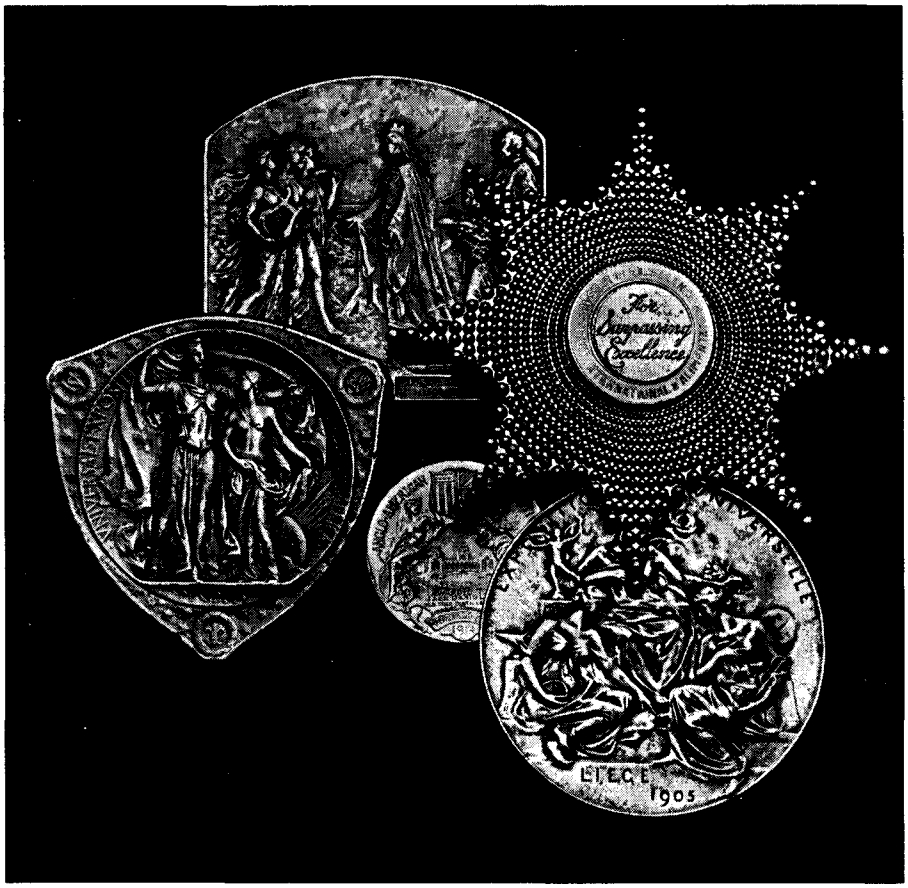
home audiences at Sadler's Wells, West Germany's famed Stuttgart Ballet, the two Dutch troupes (the National Ballet and the Netherlands Dance Theater) are busy at home, as are the Finnish National Ballet, Belgium's Ballet of the 20th Century (headed by Maurice Béjart), the several opera-ballet troupes of Italy and Germany, the oldest national ballet (the Paris Opera Ballet, with antecedents going back to 1661), and innumerable other state and municipal troupes.

And for those of you who are expert in the *entrechat, cabriole,* and *gargouillade,* you may submit your own prowess to a galaxy of international judges for the seventh International Ballet Competition at Varna, Bulgaria. For the loser, the consolation prize is a stay at one of Europe's most beautiful resort beaches, at Varna, on the Black Sea, where you can disport yourself without fear of being compared with Fonteyn or Nureyev.

In this hemisphere, to the north of us, three major Canadian troupes will be performing from Montreal to Vancouver. The Royal Winnipeg Ballet (the very first ballet in the British Commonwealth to be granted a Royal Charter) performs in its home city February 20–24 and April 3–7 but will also dance, from now into April, in such cities as Ottawa, Vancouver, Calgary, Saskatoon, Niagara-on-the-Lake, and other Canadian centers, as well as in the United States (from Portland, Oregon, to Morgantown, West Virginia).

The National Ballet of Canada performs in its home city, Toronto, at the O'Keefe Center February 13–March 2, followed by a few days in Ottawa and a U.S. tour, which includes Boston, Chicago, San Francisco, and an April 23–May 5 engagement at New York's Metropolitan Opera House. Les Grands Ballets Canadiens, which started out as a television dance group and developed into a major Canadian ballet company, plays its home city of Montreal February 8, 9, 14–16, March 29, 30, April 4–6, and again in August, with other Canadian performances in cities across Canada and in Western Europe from May until June.

To our south is Amalia Hernandez's world-famous Ballet Folklorico de Mexico. There are two companies, one which services Mexico City and other Mexican cities the year-round and another, the global traveler, which will be in the United States through March. □



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Music to Travel By

The eminent critic suggests a hatful of itineraries for those in search of symphony, festival, and the lore of composers.

by Irving Kolodin

Travel to music can be seasonal or regional, casual or purposeful, but what it need not be is single-minded or restrictive. The range of choice is so great, the options so diverse, that an interest in music can be combined with almost any other interest—archaeological, sociological, scenic, gastronomic, photographic, or athletic—with a double dividend on the travel dollar.

The probability is strong that the first-time festival-goer will be magnetized to the oldest established non-floating centers. For the music-minded, this would mean the trinity of Bayreuth-Munich-Salzburg. In 1976 Bayreuth will celebrate the hundredth anniversary of its opening, and the others have been catering to visitors since the earliest years of the century. The reasons they continue to attract are readily apparent: Each has dedicated itself to a specialty and strives for a quality rarely excelled elsewhere. If you yearn for Wagner at its best, Bayreuth is the place you yearn for; similarly, Salzburg for Mozart, and Munich for Strauss.

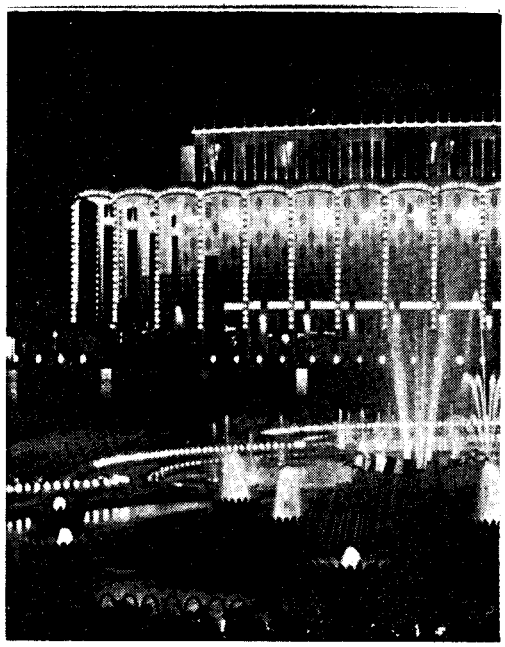
That does not mean you must settle for one center per summer. Their July–August schedules overlap, and the three places are close enough to permit an overnight trip from one to the other. That applies particularly if you make Munich your base. It is the hub of the rail lines to the north (Bayreuth) and to the east (Salzburg), as well as of the connecting roads (for those who drive). Munich also offers a wide range of accommodations.

Not many festival centers are so cozily compacted as these, but air travel makes possible self-devised linkups through stopovers. Two of the most rewarding festivals for me in early summer are the Vienna Festival Weeks and the Holland Festival, both in June. Go directly to Vienna, and make Amsterdam a stopover on the way home; or if the schedule tempts you more the other way, go to Amsterdam first. In either case, set aside several days for the Rijksmuseum, whose collection of Rembrandts is beyond comparison; for the new Vincent van Gogh Museum (also in Amsterdam); and for a visit to Haarlem, rich in the lifeworks of Frans Hals and home of one of the great eighteenth-century church organs.

Like the Holland Festival, whose centerpiece is the great Concertgebouw Orchestra, the Vienna Festival nourishes those with an appetite for symphonic music, played inimitably by the Vienna Philharmonic. Opera and chamber music are, of course, abundantly available. This year the city of Vienna will pay homage to a great native son, Arnold Schönberg (born in 1874), with an exhibition of manuscripts, papers, and other memorabilia in the City Hall. How much of his music will be performed has not yet been announced. If the quantity is small, one should not be surprised. The Viennese have long honored the memory of Jean Sibelius with a plaque on the house in which he lived as a student, though his music is seldom heard in the Musikverein or the Konzerthaus.

BOTH A REGIONAL and a seasonal focus is provided in Scandinavia, whose carrier, SAS, links Copenhagen, Bergen, and Stockholm, its three festival centers. Not every May schedule in Copenhagen affords, as last year's did, the rare opportunity to hear Birgit Nilsson as Isolde in the intimacy of its Royal Opera House. But every year does offer, in addition to distinctive ballet (see page 15) and interesting opera, concerts of quality in the handsome Tivoli Concert Hall. Finn Viderø, the great Danish organist, is an excellent reason for venturing out of Copenhagen to Frederiksborg Castle, with its seventeenth-century Compenius organ. For that matter, the organ on which the pre-Bach master, Dietrich Buxtehude, played in Helsingør will be displayed at the drop of a bus ticket. As Helsingør is known to us as Elsinore, one can imagine Shakespeare's melancholy Dane haunting a castle that still looks out on the sea.

Bergen and Edvard Grieg are synonymous, but there is much more to the old seaport than memories. Grieg's home is charmingly maintained in a manner that suggests he might walk in any day, and the festival management has long made a fine art of bringing together great foreign artists and visiting orchestras in creative combinations. In Stockholm the emphasis in the recently rebuilt Concert Hall is adventurous programming—an all-Schönberg evening or a mixture of music, lights, and sculpture.



Danish National Tourist Office

Tivoli Concert Hall in Copenhagen—

SO MUCH FOR basic festival going. For those attuned to the concept of music to travel by, many combinations can be improvised to suit personal tastes and interests, especially if driving a car is among them. Such an improvisation occurred to me a few years ago in planning a Swiss visit whose objectives included attending the last summer festivals in Lucerne and Montreux. It began at the Zurich airport, Switzerland's front door to travelers from everywhere. The immediate objective was Lucerne, whose August–September festival annually brings together several of the greatest Continental orchestras, as well as whatever other orchestra happens to be touring the Continent that year.

Driving in Switzerland conjures up mountain passes, reverse curves, and hairpin turns, but that is by no means so. Not only is the Swiss road system one of the best in the world—well banked, reassuringly railed, and carefully marked—there are many routes through valleys and around the mountains. The one to Lucerne skirts the Zürichsee, with a gradual rise over moderate hills and a smooth decline to the old city on the

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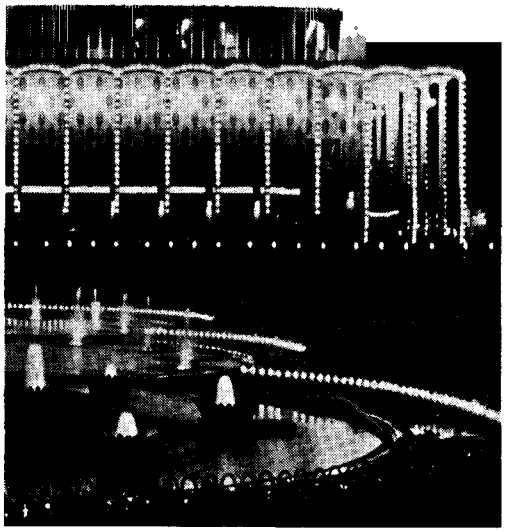

"Affords music of quality every May."

Lake of the Four Cantons. Here, in addition to the Lucerne Kunsthaus (a rather pawky surrounding for the great playing heard within it), is Triebschen, Wagner's home for some of the most productive years of his life. Here, too, is the Löwendenkmal, or Lion Monument, honoring the Swiss guard that defended Louis XVI at the Tuileries in 1792. The lion, symbol of Swiss *Fidélité et Vertu,* is carved out of a sheer wall of rock several hundred feet high. The surroundings have been converted into a park, which, once a festival, is the scene of a Serenade, or outdoor concert. When the August night is clear and the performers are Isaac Stern and Paul Sacher's Collegium Musicum Zurich playing a Mozart violin concerto, the results can be—as they were for me a few years ago—enchanting and unforgettable.

The road from Lucerne to Berne (by way of Emmental, where much of what is called "Swiss cheese" is produced) rambles through mostly flat country. Though Berne has indifferent credentials musically, it has many other things to commend it. Among them is the Bellevue Palace, one of the world's most beautiful hotels. Even a guest in a humbler hostelry (as I was) can sample its splendid halls for the price of a drink, or enjoy a meal on its terrace, which has a vista to nothing else but the Jungfrau and other peaks of the Bernese Oberland, leagues and leagues away. No visit to Berne should exclude the Art Museum, whose permanent exhibit of Paul Klee (he was born in Berne in 1879) is the world's largest concentration of his work.

From Berne to Lausanne and over to Montreux was another day's drive, again through a countryside almost wholly flat and invariably eye pleasing. The Montreux-Vevey Festival has an interesting charter, including a Concours Clara Haskill (a competition for young pianists created in memory of the celebrated Romanian artist) and a *Prix mondial du disque.* Surrounding the body of water, whether known as Lac Leman or Lac de Genève (on the French side), are towns and villas that have been haunts of musicians for decades. Stravinsky wrote much of *Le Sacre du printemps* at Clarens, between Montreux and Vevey, and Tchaikovsky also composed his violin concerto there. A whole colony of musicians clustered around Morges when it was the home of Paderewski. Montreux also provides easy access by road to Évian-les-Bains, and so on to Geneva and its airport.

The implication is simple. If you are going to cultivate the concept of music to travel by, do it when you can conveniently get the most out of it. If you have always dreamed of Verdi, Bellini, or Puccini at La Scala, don't go to Milan in December or March. Try to go in late April, when opera at La Scala can be coordinated with the Maggio Musicale Fiorentino. There is, of course, a rail link between Milan and Florence, but a more productive and interesting trip is by road to Parma—famous not only for comestibles but also for the house in which Arturo Toscanini was born—and across to the seacoast. This requires driving up and over one pass in the Apennines; but if I could do it, so can you.

Here one has access to Viareggio, on the Gulf of Genoa, and to the nearby house at Torre del Lago where Puccini lived, composed, and pursued his fondness for shooting wildfowl. Then on to Pisa—which has nothing to do with pizza—and Florence, which in May is as much a delight to the ear as it is yearround to the eye.

Mention of Parma and pizza recalls a sequence of festivals I have hungered for but have not, to this time, enjoyed. They are certainly seasonal, and reasonably regional. The period would be June, and the itinerary would go from Antwerp and its portion of the Vlaanderen (Flanders) Festival, to Strasbourg, and then to Lyons. The musical attractions may be of variable quality, but the level of gastronomy could hardly be surpassed.

For those who cherish the appeal of a specific locale but are resistant to crowds the off-season visit might be a solution. This year's Easter sequence at Salzburg includes three performances of Wagner's *Die Meistersinger von Nürnberg,* with Herbert von Karajan conducting and the Berlin Philharmonic in the pit. There will be music lovers in abundance, but perhaps fewer of the non-musical tourists who come in by bus every day during the summer. Also of similar appeal during the Easter season is Aldeburgh, the East Anglian community on the Suffolk coast of England where Benjamin Britten has made his home for years. Its beautiful Concert Hall, completely reconstructed after the fire of 1969, is utilized for a spring sequence of concerts and recitals prior to the June season of larger works. Aldeburgh is a charming collation of seacoast, wetlands, and walkable footpaths, all known locally as "Constable country." On a day when the sun is shining through the mist from the North Sea, the soft light refracted around a tree in the distance, it is nature's own version of a Constable landscape.

Taken together, no country has done so much to aid the music-minded traveler as Britain. With such established annual events as the Glyndebourne Festival in early summer as one perimeter, and the Edinburgh Festival in August–September as another, the British traveler now has access to a crisscrossing network of other musical attractions. Few cities have a more diverse musical life than London, especially in "the season" (May–June). But activity has been decentralized to include such other places as Cheltenham (contemporary music in June), Bath (end of May into June), Cambridge (July–August), and Gloucester (July–August).

To stimulate attendance as well as to take the pain out of planning for the less adventurous, the British Tourist Authority, in conjunction with the British Airways, has devised a series of Arts Festival Tours. In a sequence centering around Bath, for example, five days are assigned to a symphony concert, a chamber-music program, and two other similar events, plus visits to Stonehenge, the Bristol Old Vic, and Salisbury Cathedral. In the second week, a tour of Roman Britain takes in Chester, Hadrian's Wall, York, Durham, etc. Other plans are available during the festival periods in Brighton, Aldeburgh, and elsewhere. Preplanning is not to everyone's taste, but it offers excellent indoctrination.

For those who plan for themselves, the destinations and combinations are numerous enough to fill a lifetime of travel without retracing one's steps. Consider

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such an inviting destination as Marrakech (late May–early June), where Moroccan folk musicians, singers, and dancers compare skills in the sunlit shadow of the Bahia Palace; or Dubrovnik, on the Dalmatian coast, in July and August; or Israel in late summer. Each locale brings the visitor into communion not only with musical experiences of uncommon quality but also with a panorama of man's history that can be experienced only on the scene. At the center of it all, of course, is the Holy Land itself, with its generative place in Western civilization.

If the other side of the Atlantic doesn't tempt during this time of uncertainty and devaluation, the alternatives are many and rewarding. Few European centers can surpass Mexico City for indigenous culture, and the Palacio de las Bellas Artes, where such singers as Maria Callas and Montserrat Caballé appeared before they were famous in the United States, often offers excellent opera. For that matter, Buenos Aires, whose winter season is "opposite" ours (August–September), has long presented the pick of the world's great stars in the elegant surroundings of the Colón, one of the world's great opera theaters. Lufthansa has a New York–Lima–Buenos Aires–Rio de Janeiro air circuit that might get you there more cheaply than you think.

Here at home there are attractions not to be found anywhere else, worldwide. Scenic grandeur and sparkling air can readily be combined with music at Aspen, Colorado, whose institute annually gives rise to a wide variety of concerts on a high level of quality. The outdoor opera at Santa Fe, New Mexico, is unique in the world for a theater open to the sky, with the Milky Way as a celestial backdrop. If possible, plan to be in Santa Fe for the first Saturday in August. That is the traditional time for the Corn Dance of the Santa Domingo Indians, a day-long ritual of music and movement whose hypnotic effect is irresistible.

Music to travel by is a reality that performers discovered years before peripatetic critics or the general public. Yehudi Menuhin once answered a query about a forthcoming trip to Vancouver for a concert by saying, "It's among the select places in the world I enjoy revisiting." Erich Leinsdorf recently mentioned that he now takes guest engagements overseas largely to see places he has not previously visited. In fact, you can hardly go anywhere, whether to Auckland or Osaka, without crossing the path of a world-girdling virtuoso or prima donna. Should you happen to look out a window in your Fiji Island hotel room and see, picking up shells on the beach, a lady who looks like Birgit Nilsson, don't conclude she has a double. More likely than not, it is Birgit Nilsson. □

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WIT TWISTER NO. 12

Edited by Arthur Swan

The object of the game is to complete the poem by thinking of one word whose letters, when rearranged, will yield the appropriate word for each series of blanks. Each dash within a blank corresponds to a letter of the word. Answers on page 50.

The ___ ___ ___ ___ cannot defend her paper nest
Against the ___ ___ ___ ___ of the marauding bear.
She can but ___ ___ ___ ___ one stab of pain, at best,
For total loss of all her work and care.

A.S.

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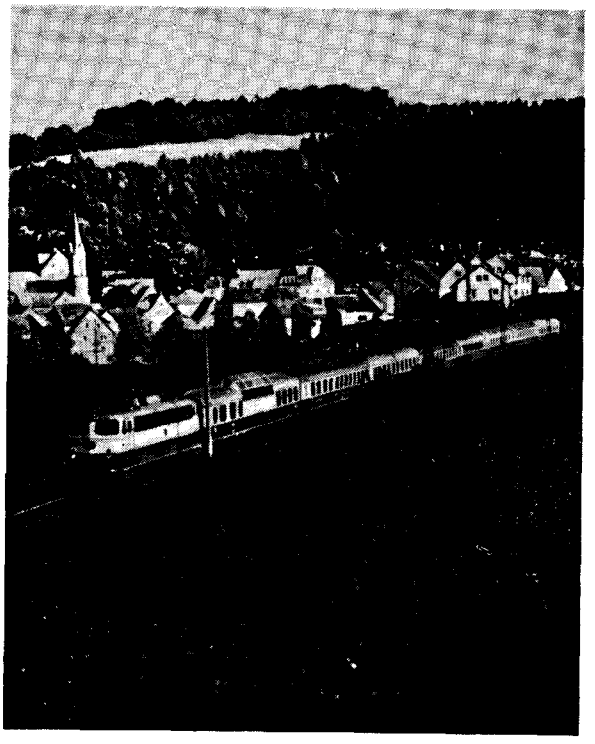

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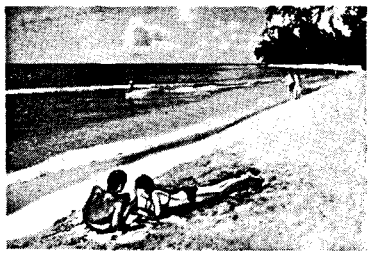

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Twenty Overlooked Museums

SR/W's contributing editor for art, a dauntless peregrinator, selects a score of museums not often included on a traveler's list.

by Katharine Kuh

France
Musée Ingres, Montauban
Important collection of paintings and drawings by Ingres; also works by followers of Ingres and David. In addition, a large group of drawings and sculpture by Bourdelle. (Thirty-one miles north of Toulouse.)

Greece
Byzantine Museum, Athens
A comprehensive survey of Byzantine art in all its manifestations, including decorative arts, sculpture, and an extensive array of icons.

Mistra, Sparta
A steep hillside, acting almost as an outdoor museum, shows the chronological range of a Byzantine settlement. Remains of monasteries, churches, palaces, fortifications, and homes spread over the hillside, while occasional frescoes relieve austere interiors. (Fifteen-minute drive from modern Sparta.)

Holland
Kröller-Müller National Museum, Otterlo
Two hundred and seventy works by van Gogh plus splendid paintings by Mondrian and Seurat are the keystone of this museum, which also includes a Sculpture Park featuring outstanding nineteenth- and twentieth-century artists. (Two hours' drive from Amsterdam on modern highway.)

India
Indian Museum, Calcutta
The greatest single survey of Indian sculpture in existence. Entire galleries are devoted to magnificent early Buddhist carvings from Bharhut and to excellent examples of Gandhara, Gupta, and Muslim art. All periods are covered. A must for any serious visitor to India, as is also:

Government Museum, Madras
An incomparable collection of southern bronzes competes with rare first-century B.C. carvings from the Buddhist site of Amaravati.

Ireland
National Museum, Dublin
A breathtaking group of ancient Celtic treasures, among others the Ardagh Chalice, the Tara Brooch, the Cross of Cong, and the Lismore Crozier. Delicacy of workmanship and intricate design characterize these famous masterpieces.

Italy
Galleria Sabauda, Turin
A dazzling display of paintings by seventeenth-century Italian masters.

Poldi-Pozzoli Museum, Milan
Very high quality Italian paintings from the fifteenth and sixteenth centuries are shown in an intimate setting.

Japan
Idemitsu Art Gallery, Tokyo
An outstanding collection of Japanese and Chinese art, particularly the latter, with emphasis on Chinese bronze ritual vessels and T'ang ceramic figures. The works are beautifully installed on one floor of a modern office building.

Mexico
Museum of Tabasco, Villahermosa
Second only to Mexico City's National Museum of Anthropology in the quality and quantity of its pre-Columbian holdings. Unforgettable are a number of huge Olmec stone beads and several highly refined Mayan works from Palenque. Also in Villahermosa, and not to be missed, is an outdoor museum in the Park of La Venta. Here, stone altars, godlike animals, and gigantic portrait heads, all Olmec, are deployed in a natural jungle setting.

Nepal
Nepal Museum, outskirts of Katmandu
Though tourists are plentiful in Katmandu, few find their way to this small museum that concentrates on Nepalese and Tibetan art from the fourteenth through eighteenth centuries. A choice selection of tankas (Tibetan religious paintings) and small metal sculpture is featured.

Spain
Museum of Ancient Art, Barcelona
Extraordinary Spanish frescoes and sculpture, much of it from medieval

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Catalan churches. Heavy, powerful, and overwhelming, these predominantly Romanesque works have enormous impact.

Thailand

National Museum, Bangkok

The finest extant examples of ancient Siamese sculpture are found here, also an impressive group of Khmer carvings from Cambodia. The collections are intelligently installed in one of the outstanding museums of the East.

Turkey

Archaeological Museum, Ankara

Sometimes called the Hittite Museum because it contains the largest, best collection of Hittite and pre-Hittite art in the world. Well installed in two connected fifteenth-century buildings, this survey of a mysterious and still not fully explored ancient culture reaches back to the sixth millennium B.C. Specially noteworthy are fantastic figurines of horned animals and ceremonial stone reliefs rescued from Anatolian ruins.

Büyük Karatay Medresesi and Ince Minare Medresesi, Konya

Two small museums in Konya, both in handsome thirteenth-century Selçuk buildings originally used as theological schools. Büyük Karatay Medresesi is now a ceramic museum with an interior dome of faience mosaic and a large selection of Selçuk and Persian tiles and pottery. Ince Minare Medresesi is presently a museum of wood and stone sculpture, most of it Selçuk and often showing strong Persian influence. (One hundred twenty miles south of Ankara.)

U.S.A.

Dumbarton Oaks Research Library and Collection, Washington, D.C.

Housed in an elegant Philip Johnson glass shell and surrounded by luxurious gardens, this collection stresses superior examples of pre-Columbian, Byzantine, and Early Christian art.

Oriental Institute at the University of Chicago

Famous for its fine Persian sculpture from Persepolis, also for its choice Egyptian works.

John and Mable Ringling Museum of Art, Sarasota, Florida

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Marjono. Age 6. Family income about $4.83 a month.

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From Here to Infinity

In which the photography editor consults with professional traveling photographers and comes up with choice morsels for traveling amateurs.

by Margaret R. Weiss

The traveler and his not-always-steady camera have been going steady ever since the mid-nineteenth century, when a handful of venturesome image-makers sallied forth undaunted by bulky equipment and tedious processing. These primitives of photography brought back glimpses of far-flung empire that set the sights, if not the style, for future generations of tourists.

A burgeoning mobile society, eager to show and share personal impressions of far-off places, armed itself with simple models of the "magic box" and faithfully snapped away. Travel broadened—among other things—an appetite for more sophisticated cameras, more elaborate gear, and more and more of both. In Leopold Godowsky's words, "People became slaves to their cameras, gadgets, tripods, and light meters. . . . With musette bags full of film slung crisscross over their shoulders, these poor souls bulge at the sides like pack mules as they trudge up hills and through narrow passageways at an awful cost in breath and sweat."

Today's amateur of "serious" or "advanced" standing travels with fewer trappings than he did in the past. Having learned some of the secrets of the geometry of space and light, he opts for a compact camera with automatic features that also responds to manual control and accommodates other lenses when desired. His aim is to make exposures that will yield meaningful, and occasionally even memorable, pictures.

In this he is no different from the peripatetic professional whose lens is his livelihood. Both need insight, craftsmanship, patience, perseverance. And both have to face such practical matters as customs regulations, amount of gear,

Ken Heyman—Indonesia, ". . . get them to relax and be themselves."

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areas proscribed for shooting, care of exposed film, coping with reluctant subjects or local taboos.

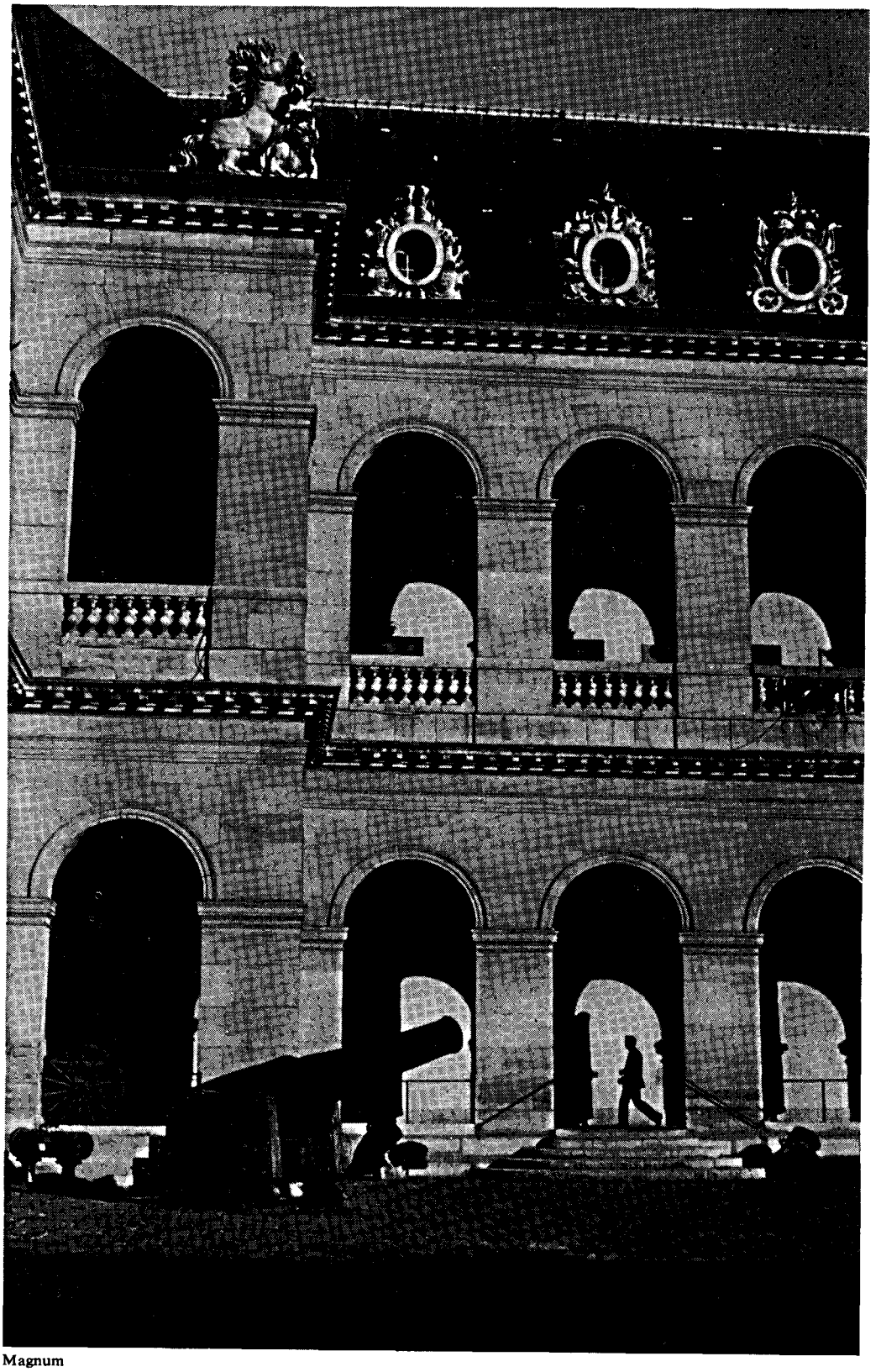
Most full-time camera conquistadors, operating on schedules too rigorous to allow much time for leisurely exploration, find preliminary homework with a good guidebook pays off. Burt Glinn, a Magnum photographer with coverage of seventy countries to his credit, is one who makes it a practice to "read up on any new locale before setting out." He had to learn from firsthand experience in the USSR, however, that "the Russians get touchy when you photograph old houses because they think you're making fun of them." In countries of Eastern Europe, slums and drunks—as well as military installations and personnel, railroad junctions, seaports, aerial views—are off limits to the camera eye. And official permits are needed for photographing in museums and galleries.

(In most of the world's major art museums, tripods and flash are either forbidden or require a permit; hand-held cameras are usually allowed—though I recall that they, too, were outlawed in the Prado, at the Musée de l'Orangerie in Paris, in London's National Gallery and the Tate, and in certain sections of the Vatican.)

A seasoned traveler like Glinn soon discovers the wisdom of "when in doubt, find out." (How else to know, for example, that cameras are unwelcome in French cemeteries or Swiss banks?) He learned on his own neck-strap to "watch out for places where picture-taking is taboo for religious reasons. . . . Don't walk into Jerusalem's Hasidic rites on a Friday evening and expect to take pictures," he cautions, "unless you make a contribution, which classifies you as taking pictures for a religious purpose." In New Guinea, where non-tourist events are often closed to cameras, he found that buying a pig as a contribution opened many a door to his lens.

Elliott Erwitt, another noted member of the world-hopping fraternity, prepares for shooting pictures that reflect a sense of place by "letting the place sink in." This means ambling along main thoroughfares and into side streets, gazing into shop windows, browsing at bookstalls, dawdling at a café or pub, strolling in the park or public square.

"Watchful waiting" is the classic camera approach for two of photography's most worldly-wise travelers: André Kertész and Henri Cartier-Bresson. Whether on Paris pavements or in a Japanese pavilion, they remain unobtrusive before and after chancing upon some telling vignette. "I just walk around, observing the subject from various angles until the picture elements arrange themselves into a composition that pleases my eye," says Kertész. Cartier-Bresson's decisive moment comes when "the picture in one glance says everything and says it in terms of design, rhythm, pattern—every



Magnum

Henri Cartier-Bresson—Courtyard of the Hôtel des Invalides, ". . . visual geometry."

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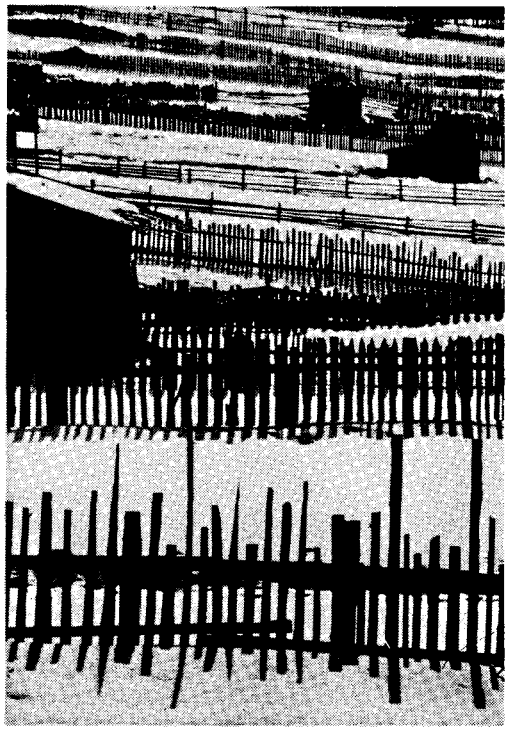
element in strong relationship with all the others. . . . Photography is a matter of visual geometry," I recall his telling me. "Order and organization are the educated heart of a picture."

Posing subjects is not for Kertész or Cartier-Bresson. Their cameos of the passing parade depend on spontaneity and completely off-guard reactions. Others whose mission is often sociological documentation—Cornell Capa, Ken Heyman, Bruce Davidson, and Nicholas Sapieha among them—turn diffident or distrustful natives into model subjects by offering the usual enticements: money, cigarettes, and the promise of a finished print. This is standard operating procedure in India, in the Aborigine territory of Australia, among the Indian villages in Central and South America.

"Once the subjects have consented to pose, the next problem is how to get them to relax and be themselves in front of the lens," reports Ken Heyman. During various Alliance for Progress assignments and his fifty-three-country coverage of family life for a book "co-authored" with Margaret Mead, he "put people at ease by playing with the children, smiling at the grown-ups, and taking a few pictures while they were still uneasily or stiffly planted in front of the camera. Then they relaxed because they thought the shooting was over, and started talking and reacting naturally. That's when I shot the pictures I wanted."

Peter Beard, whose African photo-safari adventures are colorfully recorded in *The End of the Game* and *Eyelids of Morning*, has little difficulty with posing

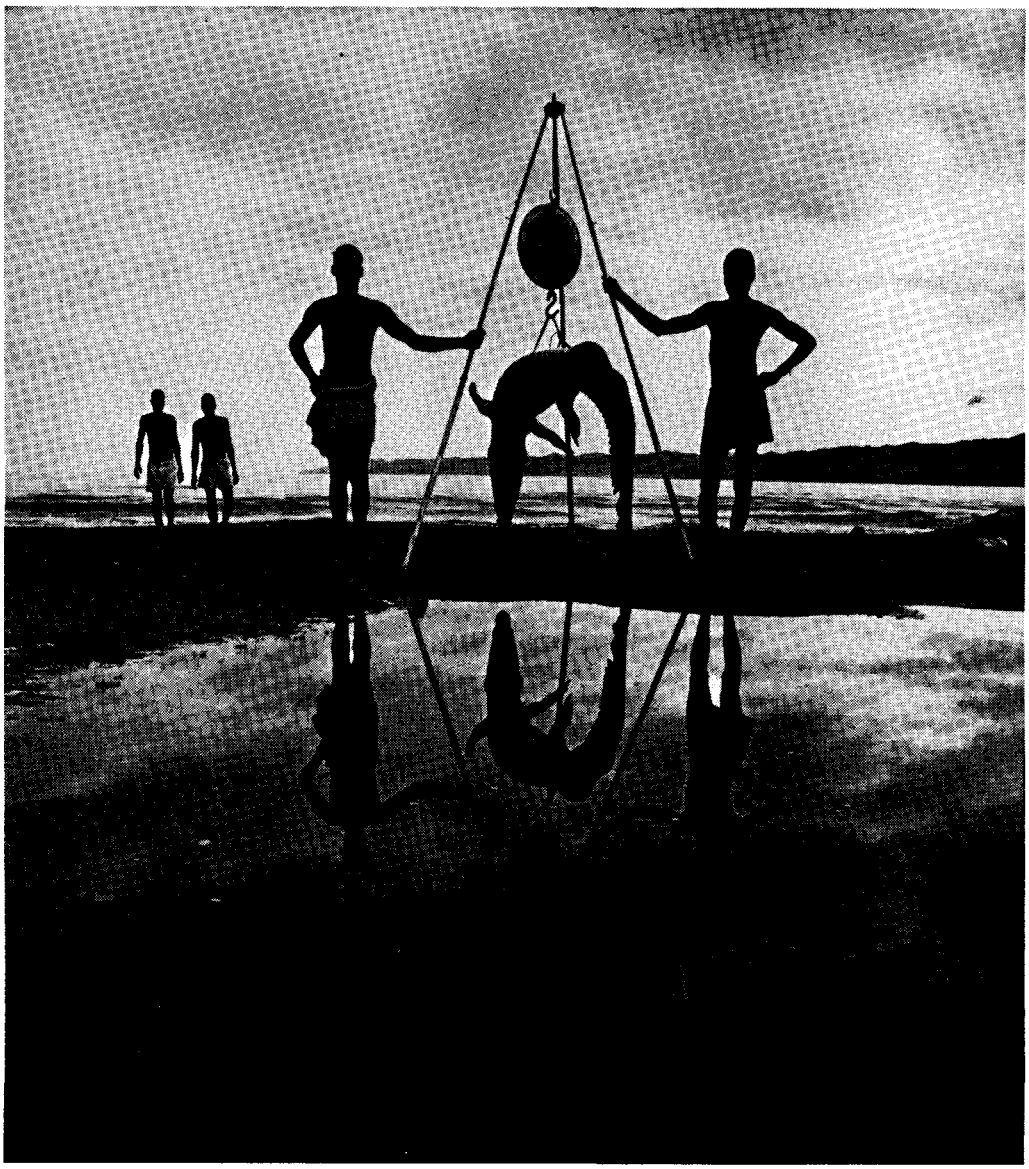


Magnum

Burt Glinn—Siberia, Soviet Union, ". . .

Peter Beard—Lake Rudolf, Africa, ". . . immune to stage direction."

N.Y. Graphic Society



subjects. Live crocodiles and rhinos are immune to stage direction, and the tribesmen he photographs are cooperative because they are part of the safari work-team and payroll. Like many other of his colleagues, he does his shooting solely by existing light and the natural reflectors of lake and bone-dry sand. "My camera [a single-lens reflex, plus wide-angle and telephoto lenses] gets no more pampering than the Ritz crackers, mayonnaise, and peanut butter that I tote along," he told me on a recent visit between safaris. "Travel means subjecting oneself, via motion, to a variety of experiences—for diversion and fresh perspective. The camera is simply a tool to record those experiences—not some demonic device to be approached like a tribal deity. The real challenge in Africa is not climate or terrain, but how to avoid taking the same old views that have been done to death in TV documentaries."

The voices of experience echo one thought: Travel with a basic minimum of equipment—all of it well tempered by use. But basic is as basic does. For ex-*Life* photographer Slim Aarons, minimum means "two Nikons, seven lenses, and a tripod—which is the greatest picture-sharpener in the world. If you have to get down to one camera, it is the Rollei that will do everything." Glinn's essentials are a trio of Nikon F2 cameras, ten

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buying a pig opened many doors to his lens."

lenses ranging from 10mm to 500mm, a tripod, 200 to 300 rolls of Tri-X and Kodachrome-X, plus some High-Speed Ektachrome to handle poor lighting conditions. In contrast, Kertész is Spartan in his use of film, finding about two dozen rolls of Tri-X adequate for an average editorial assignment. Standard equipment for him is a 35mm S-LR camera (Canon or Leica); three lenses (35mm, 50mm, and 100mm); a second camera body for a zoom lens (85mm to 240mm); a third body as a spare; a small tripod; and, if the assignment calls for color, a dozen rolls of Ektachrome-X.

SHIFTING THE FOCUS from camera equipment to the man behind the camera, veteran photojournalist Carl Mydans cuts through the tangled web of millimeters to add this to his "basic" list: Travel with a special interest in some particular subject. "There's nothing like it to turn an idle voyager into a man with a mission."

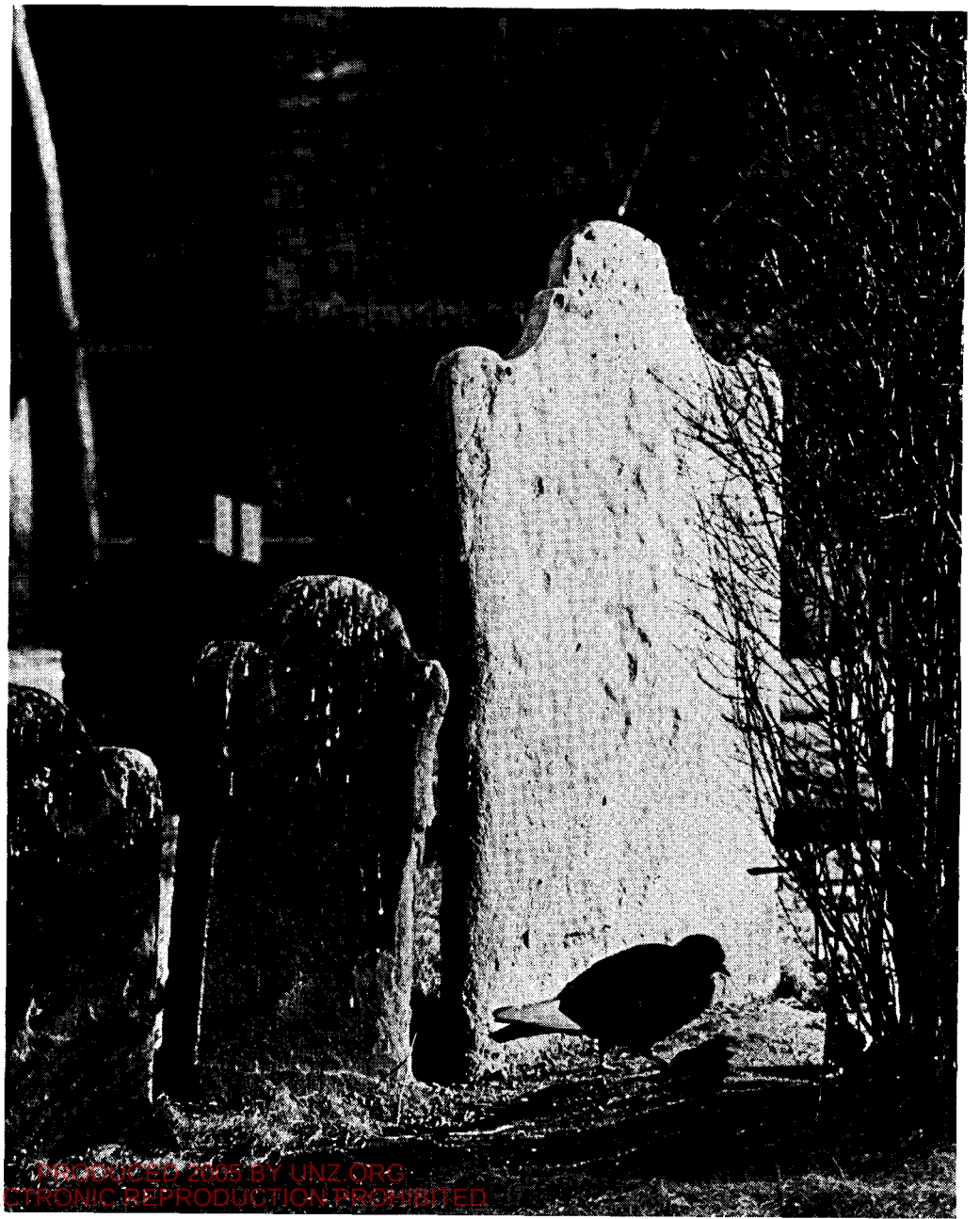
The average traveler's gear should have no problem clearing customs in most countries. Since rules vary, however, it is wise to check beforehand with the consulate of each country to be visited. Brazil, Mexico, Italy, India, the USSR, Jordan, Kenya, and Taiwan, for example, allow only one camera per person; New Zealand, Australia, and Turkey permit five rolls of film per camera; Hungary, Yugoslavia, and the Bahamas require cameras to be registered; Iraq, Chile, the Philippines, and the Republic of South Africa register both camera and film.

Preparing in advance several copies of a list detailing each camera and lens to be carried will save delay at points of destination. Any equipment of foreign manufacture should be registered at a customs office before leaving the United States.

As for exposed film, professional opinion favors bringing it back in person and in a hand-carried case or flight bag (—and if Slim Aarons's method is followed, the bag will bear a boldly lettered sign: DO NOT X-RAY). To avoid fogging of film as a result of the X-ray check at customs, a *visual* inspection should be requested. On long involved journeys, some travelers prefer forwarding exposed film home in pre-paid processing mailers (available only in the United States) via airmail or air parcel post—not by air express or air freight, which entails broker fees. Somewhere near the address the mailer should carry this message: *Undeveloped photographic film of U.S. manufacture. Not for any commercial purposes. PLEASE DO NOT X-RAY.*

A final word of advice from the experts: After travel shots have been processed, bury the misses and put only the hits on parade. □

Correction: The caption under the Alfred Eisenstaedt photograph on page 48 in the November 6, 1973, issue should have been *At a Chinese mission school, San Francisco, 1936.*



André Kertész—Graveyard, Trinity Church, ". . . elements arrange themselves."

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The Part-Time Prober's Guide to Archaeological Digs and Ruins

by Dena Kaye

Sanchi, India—early example of Buddhist art. Great Stupa (dome-shaped shrine) and its carved stone gates are from third century B.C. Three-hour flight from Bombay to Bhopal or two hours from New Delhi on Indian Airlines. An hour's drive to Sanchi. Overnight in Travelers' Lodge.

Khajuraho, India—religious capital of the Chandellas, famous for temples with carvings in erotic postures. Built between 950 and 1050 A.D. Covers eight square miles. Hour-and-three-quarter flight from New Delhi. Hotel at the site.

Konarak, India—impressive remains of thirteenth-century temple built to honor sun-god. Elaborate sculpture. Larger-than-life erotic carvings. Hour-and-a-half flight from Calcutta to Bhubaneswar, then an hour-and-a-half drive. South Eastern Railway Hotel on beach in nearby Puri.

Ajanta and Ellora, India—temples and caves carved out of solid rock by monks and artists. Ellora temples are carved from the top down, decorated with friezes and sculptures. Ajanta caves were carved into semicircular cliffside by Buddhist monks. Frescoes on cave walls. One-hour flight from Bombay to Aurangabad, then half-hour drive to Ellora. Two-hour drive from Aurangabad to Ajanta. Aurangabad State Hotel.

Polonnaruwa, Sri Lanka—seat of Sinhalese royalty from eighth to eleventh century A.D. Stone architectural remains: carved columns, dagobas, and giant sculptures. Three colossal carved figures of Buddha, Lotus Bath, rock sculpture of King Parakrama Bahu I. Nearby, walls of Fortress of Sigiriya have paintings (1500 years old) of scantily dressed Titianesque women. Five-hour drive from Colombo. Lodgings at the site.

Borobudur, Indonesia—Buddhist sanctuary built more than millennium ago. Four levels of narrow corridors two miles long, lined with narrative reliefs illustrating holy texts of Buddhism. Statues of Buddha in niches above corridors. Bell-shaped stupas line multilevel terraces. One-hour drive from Jogjakarta. Ambarrukmo Palace Hotel.

Persepolis, Iran—vast field of ruins of the sixth-century-B.C. imperial city of Persia. Parts of palaces, staircases, halls, and treasuries remain. Good museum. Sound-and-light program. One-hour drive from Shiraz. Hotel Darius Inter-Continental on site.

Ephesus, Turkey—Ionic settlement dating from tenth century B.C., forty-six miles south of Izmir, site of the Temple of Artemis, theater seating 24,000, Temple of Hadrian, Marble Street, Library of Celsius, Basilica built over tomb of St. John. Turkish Airlines from Istanbul to Izmir or cruise ships stopping at Selçuk, short drive from Ephesus.

Bergama, Turkey—remains of Kingdom of Pergamum, foremost cultural center of Hellenistic era, sixty-five miles north of Izmir. Well-preserved ruins of Acropolis; Asklepieion, place of worship.

Goreme, Turkey—collection of valleys with cone-shaped pinnacles where ancient Christians carved and tunneled churches, monasteries, tombs, underground cities. Decorated with colorful murals. Four hours south of Ankara by car. Nevsehir Tusan Hotel.

Sart, Turkey—well-preserved ruins from thirteenth century B.C. Includes gold refineries of Croesus, Lydian marketplace, terraces of the palace of the citadel, remains of newly restored synagogue, Roman gymnasium. Fifty-eight miles from Izmir.

Delphi, Greece—in this seat of the fabled oracle, the hillside is covered with relics: theater, stadium, treasuries offered by neighboring states, all still in place among the olive trees. Statue of the young charioteer is masterpiece of the Delphi Museum. Four-hour bus ride from Athens. Hotels at the site.

Epidaurus, Greece—a city devoted to healing. Museum contains surgical instruments and tablets attesting to god of medicine's curative powers. Most famous for its fourth-century, 12,000-seat theater. Greek tragedies and comedies performed by National Theater of Greece every summer. Two-hour drive from Athens. Alternative: boat and bus tour from Piraeus.

Knossos, Crete—extensive palace dates from Minoan civilization (3400–1100 B.C.). Piped water system, gypsum throne, flushing lavatory, queen's bathroom, frescoes. Museum in Heraklion, half-hour drive, has exhibits from many Cretan sites: jewelry, pottery, frescoes. Xenia Hotel in Heraklion.

Baalbeck, Lebanon—remains of the "City of the Sun," fifty-three miles from Beirut, famous for its temples. Baalbeck Festival of art, music, and drama held in temple area every summer. Park Hotel in Chtaura, twenty minutes away.

Petra, Jordan—rose-red city of the Nabataeans dating from fourth century B.C. Carved out of the rock. Highlights: the treasury, the monastery, the theater, the palace tomb, the urn tomb. Three-hour drive on new road from Amman.

Caesarea, Israel—Roman capital of Judea, built in honor of Caesar. Restored Roman amphitheater is used for concerts during Israel Festival every summer. An hour's drive from Tel Aviv. New luxury hotel, the Dan Caesarea. Golf course.

Masada, Israel—mountaintop stronghold of the Jews who revolted against Romans in first century A.D. Overlooks Dead Sea and Judean Hills. Well-excavated palace of King Herod. Cable car to top. Intrepid can walk up Roman ramp. Museum at base. Galeizohar Hotel in Sodom on Dead Sea. Or Hotel Massada in Arad.

Sakkara, Egypt—near the site of Memphis, the white-walled capital of the Old Kingdom. Step Pyramid; funerary temples; tombs of nobles and officials (well preserved); Serapeum, underground gallery where Pharaohs and Ptolemies buried sacred bulls. Good museum. Hour's drive from Cairo.

Abu Simbel, Egypt—rock-hewn temples on the banks of the Nile, forty-five-minute flight on Air-Egypt from Aswan.

(*Continued on next page.*)

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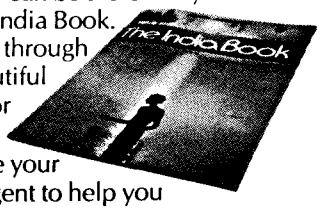

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Salamis, Cyprus—scattered remains of port city founded in eleventh century B.C. Greek, Roman, and Byzantine ruins include theater (classical Greek plays still performed here), gymnasium, and baths with the "Marble Forum," the exercise ground for athletes. Thirty-five miles east of Nicosia.

Volubilis, Morocco—famous inland city of Roman Africa, twenty miles north of Meknes. Well-preserved and extensive ruins: temple, basilica, forum, marketplace, triumphal arch of Caracalla, streets, and houses with splendid mosaic floors. Transatlantic Hotel.

Dougga, Tunisia—once-prospering colony of Roman Africa. Surviving monuments include: mausoleum; Temple of Saturn; theater seating 3500 (festival each June); Temple of the Capitoline Triad—Jupiter, Juno, and Minerva; baths; urban dwellings; streets. Two-hour drive from Tunis. Thugga Hotel.

Ostia, Italy—ancient port of Rome near Leonardo da Vinci Airport. Extensive remains of shops, villas, baths, the Piazzale delle Corporazioni—offices of importers and shippers—a tavern, a theater, apartment buildings.

Paestum, Italy—former Greek colony founded in the seventh century B.C., on a plateau overlooking the sea. Twenty-five miles southwest of Salerno. Well-preserved Greek temples: Temple of Neptune with fifty limestone columns, Doric-style Temple of Ceres, Basilica.

Piazza Armerina, Sicily—mosaics in a Roman villa of the third to fourth century B.C., excavated in the 1950s in the archaeological zone of Casale, just outside Piazza Armerina. Four groups of geometric and figurative mosaics, including famous "Bikini Ladies" doing gymnastics. Fifty-five miles west of Catania.

Agrigento, Sicily—onetime Greek city on the southern shore, founded in 582 B.C. Famous for Valley of the Temples, still laced with pink blossoms of almond trees in the spring. Temple of Concord, perfect example of Doric style. Temples of Olympic Jupiter, Hercules, and Dioscuri.

Syracuse, Sicily—once the greatest Greek city in Sicily. The sites include a Greek theater overlooking the sea (plays still presented); the cathedral; fountain of Arethusa; the Ear of Dionysius, a grotto famous for its acoustics; the catacombs of St. John. Archaeological museum.

Arles, France—Roman ruins in heart of Provence include Roman Arena (seats 21,000), now used for summer bullfights and festivals; obelisk; and Les Alyscamps, Roman burial ground.

Nîmes, France—"La Rome Française" in Provence includes three-tiered aqueduct; remnants of the Temple of Diana; La Tour Magne, oldest monument in Nîmes; La Maison Carrée, once a temple, now a museum displaying Roman coins, kitchen utensils; well-preserved amphitheater seating 20,000.

Les Eyzies, France—center of prehistoric France (over two hundred major sites), located two-and-half-hour drive from Bordeaux via Bergerac in the Dordogne region. Polychrome paintings at Grotto of Font-de-Gaume. Nearby National Prehistoric Museum has carvings, tracings, relics. Hotel Cro-Magnon.

Stonehenge, England—vast circle of stones on the Salisbury Plain, eighty-four miles southwest of London. Forty-eight-hundred years old. May have been an observatory, a temple, or both. Overnight at King's Arms or Rose and Crown in Salisbury, eight miles north.

Hadrian's Wall, England—remains of a wall seventy-three miles from coast to coast in northern England, built in 122 A.D. Best view of wall from route B6318 between Gilsland and the town of Wall. Train from Newcastle stops at Hexam (four miles from the wall), Haltwhistle (one mile from the wall). Taxis at station. Overnight at Hadrian Hotel in Wall.

Machu Picchu, Peru—intact Inca city on mountain 2000 feet above river. Covers some three square miles. Remains of white-granite buildings, stairways, watchtower, temples, Sacred Plaza, Temple of the Chosen Women. Three-hour train ride from Cuzco, lodging at Hotel Machu Picchu.

Tiahuanaco, Bolivia—remnants of Aymara-speaking Indians, 13,000 feet above sea level near Lake Titicaca. Original sandstone buildings built between 600 and 900 A.D. Later structures made of enormous stone blocks. Gate of the Sun with sculpted designs, ruins of houses, temples, Acapana pyramid. Hour-and-a-half drive from La Paz.

San Agustín, Colombia—anthropomorphic and animal sculptures, eighteen

(*Continued on page 41.*)

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There comes a time when you need a change as momentous as India.

If travel seems less exhilarating, hardly the change it used to be, it's time you visited India.

India is astonishing. Covered with 5000 years of art and architecture. Full of color and music—the pageantry of many different beliefs. Complex. Contradictory. In a sunlit city Corbusier envisions the future. In a little village the past is now.

So many marvels. Ajanta's caves—a whole Buddhist civilization carved in stone. Jaipur, the rose-pink city. The Sun Temple of Konarak; it took 1200 architects 16 years to build it. Agra and the Taj, that great love story in marble (interestingly enough the lovers were husband and wife).

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Incredible wildlife found only in India. A one-horned rhino. A four-horned antelope. And throngs of birds and animals that are part of daily life and very much respected. (After all, you're told, that flamingo may have been a princess in her previous life.)

Bazaars everywhere, spilling over with bargains; the dollar is still intrepid in India.

And every comfort, too. You can stay in luxury hotels; hire a chauffeured car for less than a self-drive car in most other countries. If you're open to people you'll make many friends. Indians are very hospitable; tradition makes anything else unthinkable. Besides, English is an official language so it's easy to converse.

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Where uranium is found.

Uranium ore is the raw material for nuclear fuel. So far, the commercial deposits of uranium that have been found in America are in the western states.

One of the largest deposits discovered in recent years is the site of Exxon's Highland Mine near Casper, Wyoming. Here, we are removing over 14,000 tons of uranium ore a week.

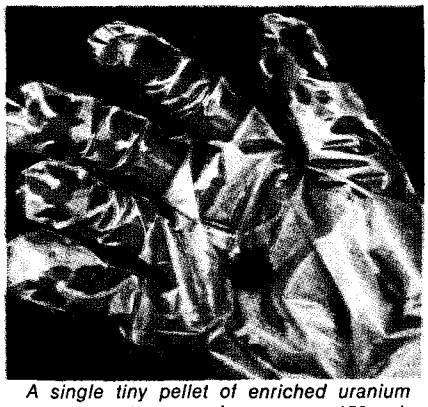
Once the ore is mined, we extract the uranium from the ore and turn it into a fine powder known as "yellow cake."

It is then converted into a gas and sent to plants run by the Atomic Energy Commission. Here, the fissionable, or energy-producing, component is concentrated. This process is called enrichment.

The fuel for a reactor.

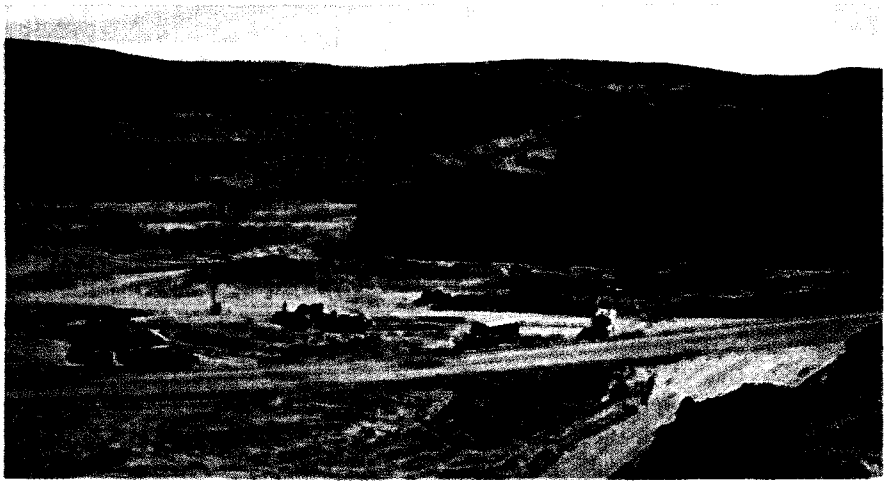
We make the enriched uranium into fuel for reactors at Exxon Nuclear Company's plant in Richland, Washington.

First, we convert it into pellets about twice the size of an aspirin tablet. After numerous checks for precise weight, size, shape and uniformity, the pellets are sealed in zirconium or stainless steel tubes. The tubes are then grouped together in a precise geometric pattern to form a fuel bundle or assembly.



A single tiny pellet of enriched uranium can generate as much energy as 150 gallons of fuel oil. Thousands of these pellets go into a nuclear fuel bundle. A single bundle can generate enough electricity to run 4,000 average-sized homes.

When these assemblies have passed several thousand checks and inspections, they are shipped to nuclear electric-power generating plants. It takes about 600 assemblies to make up the core or heat source of a nuclear reactor. And such a reactor can generate enough electricity to run a city the size of Boston.



This is Exxon's uranium mine in Wyoming. When the surface mining is completed, most of the area will be filled in, contoured and planted to match the rest of the countryside. Grass, wildflowers and shrubs that Exxon planted are already growing on much of the earth that has been excavated from the mine.

Making nuclear power more plentiful.

Exxon is currently working on several projects to expand the availa-

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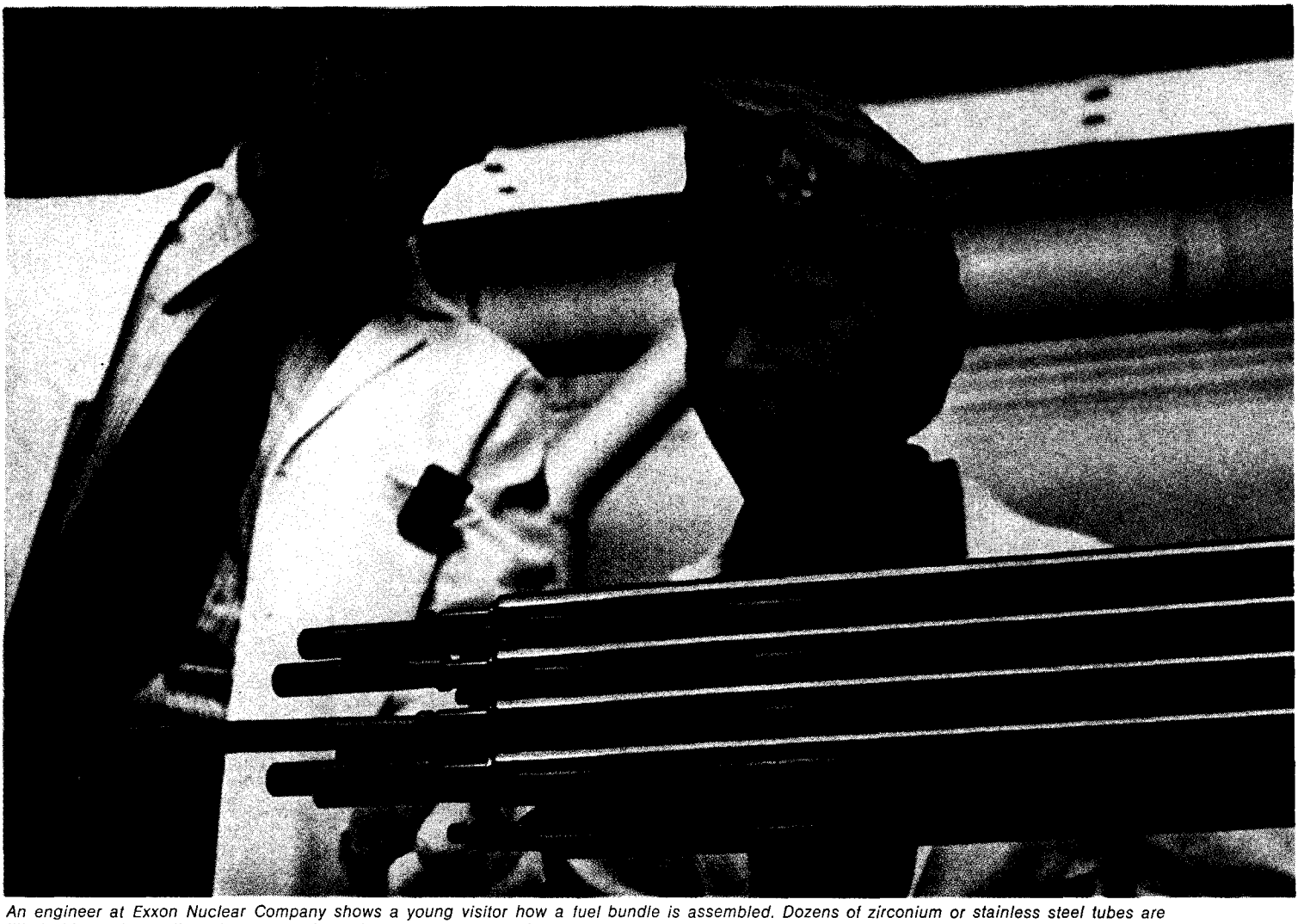
to know



An engineer at Exxon Nuclear Company shows a young visitor how a fuel bundle is assembled. Dozens of zirconium or stainless steel tubes are filled with uranium pellets, then grouped together to form a nuclear fuel bundle. As many as 600 bundles make up the core or heat source of a reactor.

bility of nuclear energy.

One involves the use of plutonium to conserve uranium ore. Plutonium is a by-product of today's commercial nuclear reactor. By substituting plutonium for uranium, the same amount of nuclear fuel can be produced while saving uranium.

In another project, Exxon Nuclear and General Electric Company have announced a joint study of the technology and economics of uranium enrichment by private industry.

All enrichment is now done by the Atomic Energy Commission. As the demand for enriched uranium grows, private industry may take on part of this job.

What's delaying nuclear power?

Today only 5% of America's electrical power comes from nuclear plants. The figure is small because the construction of new plants has been delayed. Environmental objections, labor shortages, technical problems, late deliveries of specialized equipment and changes in regulatory procedures have all taken their toll.

As these matters are resolved, we will begin to depend more and more on nuclear energy to produce the electricity to run our factories and heat and light our homes.

Making America more self-sufficient as an energy-producing nation through the wide use of nuclear power will not be an easy job. But Exxon believes we need to reach this goal as soon as possible.

EXXON

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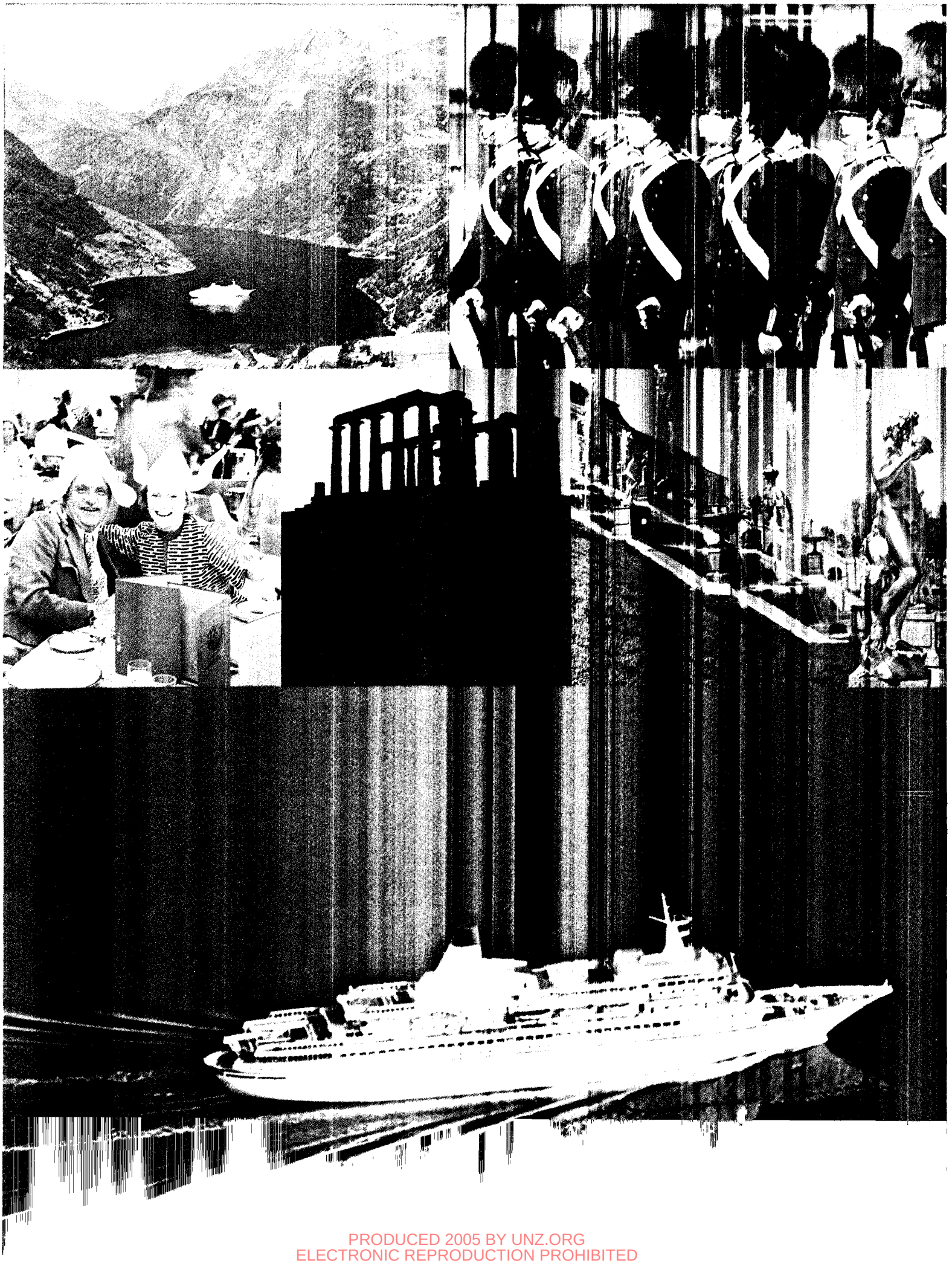

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1974 A.D.
THE VIKINGS CAPTURE EUROPE.

Starting this April, Europe belongs to the Royal Vikings. In ships built to capture all the things you go to sea for, they cruise everywhere.

To the unearthly beauty of the North Cape, aglow in the Midnight Sun.

Past waterfalls dancing and leaping down the 4,000 foot walls of a mirror-still fjord.

Across the Baltic to Leningrad and the golden palaces where czars once lived.

Past farms and villages and green fields along the Kiel Canal.

Through the Skagerrak, the Kattegat, the Straits of Gibraltar, the Dardanelles, the Bosporus.

Along the golden beaches of the Black Sea to the bright ports of Russia's own Riviera.

To Crete, heavy with the monuments of ancient civilizations, and to Mykonos, alive with laughter and the strains of *bouzouki*.

This is how the Royal Vikings see Europe. On voyages of two weeks to nearly two months. Sailing from New York, Ft. Lauderdale, San Francisco, Los Angeles, Copenhagen, Southampton, or Athens. Aboard sleek white ships built from hull to high mast for elegant cruising: the all new, all first class *Royal Viking Star, Royal Viking Sky, Royal Viking Sea.* Of Norwegian registry. And spirit.

They're large enough to carry more passengers than they ever will. So that everyone they do carry experiences the sea in unprecedented style. The staterooms are stately. And 94% have outside views. In the dining room, there's just one sitting for each meal—and an outlook that stretches from horizon to horizon. There are decks for sport and sun, a heated pool for swimming. There are singers, dancers, and musicians for your entertainment; lectures by distinguished fellow passengers for your enrichment. And, of course, always—there's the sea. One room, high above the captain's bridge, is just for watching it go by.

The cuisine? International. And superb. As is the crew: very Norwegian in attending the ship, very Continental in attending you. And there are three of them for every five passengers.

Join the Royal Vikings on one of the following cruises this summer or fall, to see Europe our way: by sea.

North Cape 14 days. Sail from Copenhagen to Norway's most dramatic fjords and across the Arctic Circle to the North Cape. Plus: Bergen, Tromso, Trondheim, Oslo. June 28, July 12, July 19, July 26, and August 2 during 1974.

Russia/Europe 14 days. Sail from Southampton or Copenhagen for Visby, Stockholm, Leningrad, Helsinki, the Kiel Canal, Hamburg, and Amsterdam. July 5, August 9, August 16 in 1974. Can be combined with North Cape for a 28-day cruise: July 5, July 26, August 2.

Black Sea/Greek Islands 13 days. Sail from Athens to places like Odessa, Yalta, Istanbul, Mykonos and Crete. September 4, September 17, and September 30 in 1974.

Mediterranean/Black Sea/Greek Islands 24 days. Sail from Southampton and add Lisbon, Gibraltar, Majorca, and Naples to a Black Sea/Greek Islands cruise. Leaves August 24, 1974.

Central America/Russia/Europe/North Cape 55 days. Sail from the West Coast June 6, 1974 via the Panama Canal and the Caribbean to Lisbon and a combined North Cape/Russia/Europe itinerary. Or sail from Ft. Lauderdale June 22 for 40 days.

Caribbean/Europe 35 days. Sail from the West Coast April 29, 1974 via the Panama Canal and Caribbean for Madeira, Lisbon, Southampton, Amsterdam, Hamburg, the Kiel Canal, and Copenhagen. Or sail from Ft. Lauderdale May 16 for 19 days.

Black Sea/Greek Islands/Caribbean 44 days. Sail from Athens September 30 for the complete Black Sea/Greek Islands itinerary plus Malaga, Gibraltar, and Madeira, to arrive in Ft. Lauderdale October 28 or continue on, via the Caribbean and Panama Canal to the West Coast.

For complete details or reservations on these and other worldwide Royal Viking cruises, or for information on our extensive air/sea cruise program, see your favorite travel agent. Or call us: 800-227-4246 toll free (S. Cal., 213-627-1365 collect; N. Cal. & Can., 415-398-8000 collect).

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San Francisco, CA 94111

Please send me a copy of your 92-page full color book containing all your worldwide cruises for 1974 and 1975.

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ROYAL VIKING LINE

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Where in the World? A Literary Quiz for the Traveled Reader

by Midge Decter

Each of the excerpts below, written by a well-known author, relates to a city. Fill in the blanks with the name of the city, then the title of the book from which the passage was taken, and the author. How to score: two points for the name of the city, five points for the name of the author, and two extra gas-ration coupons for the title of the book.

1. "On some nights ___ ___ ___ ___ ___ ___ ___ is at hot as Bangkok. The whole continent seems to have moved from its place and slid nearer the equator, the bitter gray Atlantic to have become green and tropical, and the people, thronging the streets, barbaric fellahin among the stupendous monuments of their mystery. . . ."

Author: ___ ___ ___ ___ ___ ___ ___ ___ ___ ___

Book: ___ ___ ___ ___ ___ ___ ___ ___ ___

2. "___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ justifies all my prejudices and joins Venice in my personal hell. As soon as you admire some bit of architecture, the surface of a mosque, you learn (and you suspected it already) that it is Albanian or Persian."

Author: ___ ___ ___ ___ ___ ___ ___ ___ ___

Book: ___

3. "I never before heard from human lips anything like this bustle and babble, this thousand-fold talk which you hear all round about you in the crowd of a public square. . . . In ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___, a stream of unbroken talk seems to bubble from the lips of every individual."

Author: ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___

Book: ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___

(**Archaeology:** *continued from page 34.*)

inches to ten feet high—set in caves, crypts, thickets, and parks. Other traces of prehistoric people include temples and shrines, tombs, and sepulchral chambers. TAO Airlines has daily flights from Bogotá to Neiva, then a five-hour drive. Hotel Yalconia on site.

Tikal, Guatemala—ancient Mayan city in jungle. More than 3000 separate constructions within six-square-mile tract. Twenty-story temples, stone carvings. Temple of Giant Jaguar (700 A.D.) contains pottery; jade, alabaster, and shell objects; hieroglyphic texts. Temple of the Double-Headed Serpent. Daily, hour-and-twenty-minute flights on Aviateca from Guatemala City.

Teotihuacán, Mexico—planned city of massive ceremonial structures and apartmentlike dwellings dating from 400 to 800 A.D. Once housed fifty thousand people. Pyramid of the Sun (two-thirds the height of Egypt's Great Pyramid) and Pyramid of the Moon, connected by Avenue of the Dead. Sound-and-light programs. Twenty-five-mile drive northeast of Mexico City on modern highway.

Chichén Itzá, Mexico—extensively restored Mayan city on the Yucatán peninsula. Ornate facades, jaguar, eagle, and feathered-serpent motifs; El Castillo, pyramid-temple, containing red-painted, jade-studded jaguar throne; Ball Court; Well of Sacrifices; Court of the 1000 Columns. The Observatory, used for astronomical observations before 900 A.D. Southern section, or Old Chichén, also has major groups of ruins. From Mérida a three-hour drive. Mayaland Lodge or Hotel Chichén.

Uxmal, Mexico—Mayan ceremonial center on the Yucatán peninsula. House of the Magician, a temple showing traces of five eras of construction in Uxmal; Nunnery Quadrangle, decorated with lattice-paneled friezes, masks of Chac (god of rain and regeneration). Palace of Governors has facade of 20,000 individually carved stones. Sound-and-light programs. Overnight at Hacienda Uxmal or return to Mérida, an hour's drive north.

Palenque, Mexico—center of classic Mayan culture, flowered from seventh to tenth centuries. Set deep in jungle. Noted for refined architecture, figures in stucco sculpture, temples, and the palace, with its sole tower. Aeromexico flies from Mérida to Villahermosa. Thirty minutes by air-taxi, Villahermosa to Palenque. ☐

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WORLD TRAVEL CALENDAR — 1974

JANUARY

1 Winter Carnival, *Willemstad, Curaçao.* Through Apr. 15.

Kentucky Bicentennial Celebration, statewide. Until Dec. 31.

Centennial Year Celebrations for *Winnipeg, Manitoba, Canada.* Until Dec. 31.

Annual Bahamas Winter Fishing Tournament, island-wide. Until Apr. 22.

All-Africa Games, *Lagos* and *Senegal.* Sports competitions. Until Jan. 31.

Lara National Folkloric Festival, *Barquisimeto, Venezuela.* Until Jan. 15.

4 IV Canajagua Folklore Festival, *Macaracas, Panama.* Until Jan. 8.

6 World Gliding Championships, *Waikerie, Australia.* Until Jan. 27.

7 Carnival, throughout *West Germany* but very festive in *Bavaria.* Until Feb. 26.

11 National Western Stock Show, *Denver, Colo.* Top rodeo and stock show. Until Jan. 19.

12 Art Nouveau Pewter Exhibition, *Keighley, Yorkshire, U.K.* Until Jan. 24.

Ragtime Festival, *St. Louis, Mo.* Aboard the Goldenrod Showboat. Until Jan. 16.

13 Asolo Opera Season, *Sarasota, Fla.* Five operas. Until Feb. 9.

14 Festival of Pongal (Harvest and Thanksgiving), *Madras, India.* Until Jan. 29.

15 Jerusalem Symphony Orchestra Concerts, *Jerusalem.* Until Mar. 19.

Winter Festivities, *Alicante, Spain.* Motorcycle races, horse show. Until Jan. 31.

Winter Festival, *Málaga, Spain.* Until Feb. 15.

17 Festival of Winter Sports, throughout *British Columbia, Canada.* 150 events, in seventy-five communities. Until Feb. 4.

18 International Folkloric Festival, *Cosquín, Argentina.* Until Jan. 26.

Winter Antiques Show, *New York City.* Until Jan. 27.

Forty-Third Automobile Rally, *Monte Carlo, Monaco.* Until Jan. 20.

World's Championship Snowmobile Derby, *Eagle River, Wisc.* Until Jan. 20.

19 Ethiopian Epiphany (Timkat) Celebration, nationwide. Until Jan. 21.

20 "African Art in Motion" Exhibit, UCLA Frederick S. Wight Art Galleries, *Los Angeles, Cal.* Until Mar. 17.

21 Exhibition of Art, *Hamilton, Bermuda.* Until Feb. 22.

23 Chinese New Year Celebrations. *San Francisco, Cal.* Until Feb. 2.

Film Festival, *Honolulu, Hawaii.* Until Feb. 13.

Buffalo and Comanche Dances, *San Ildefonso, N. M.*

25 World's Championship in Delta Wing (with kites) Skiing, *Kelowna, British Columbia, Canada.*

26 Men's World Cup Ski Races, *Kitzbühel, Austria.* Also Jan. 27.

Winter Carnival, *St. Paul, Minn.* Sports and cultural events. Until Feb. 4.

Citrus Fiesta, *Mission, Tex.* Until Feb. 3.

28 Fifth Asia-Oceania Congress on Endocrinology, *Chandigarh, India.* Until Feb. 1.

FEBRUARY

1 Black Esthetics Art and Theater Festival and Exhibit, Museum of Science and Industry, *Chicago, Ill.* Until Feb. 11.

London Entertains, *London.* Concerts, exhibits, discounts. Until Feb. 28.

Contemporary Exhibit, Museum of African Art, *Washington, D.C.* Until Mar. 31.

2 Southwestern International Livestock Show, Rodeo, *El Paso, Tex.* Until Feb. 10.

Alpine World Ski Championships, *St. Moritz, Switzerland.* Until Feb. 10.

Dance of the Vassals, *La Punta* and throughout *Venezuela.* Folklore festival.

3 Black History Week, North Park College, *Chicago, Ill.* Until Feb. 7.

4 Arts Festival, *Hong Kong.* Music, art, drama, ballet. Until Mar. 3.

5 Marathon of Old and New Music, *Jerusalem.*

7 First Independence Day Celebration, throughout *Granada, Spain.*

Winter Carnival (Mardi Gras), *Quebec City, Quebec, Canada.* Until Feb. 17.

Eighth Ponce Theater Festival, *Ponce, P.R.* Until May 5.

8 Thirty-Eighth Annual Fur Rendezvous, *Anchorage, Alaska.* Dog Sled Races. Until Feb. 17.

10 Carnival, *Viareggio, Italy.* Masked pageants. Until Feb. 26.

World Champion Hot-Air Balloon Races, *Albuquerque, N.M.* Until Feb. 16.

14 Asolo State Theater Rotating Repertory, *Sarasota, Fla.* Until Sept. 1.

Official Opening of Paris Convention Center, *Paris.*

Pre-Lenten Carnaval Souvenir de Chicoutimi, *Quebec, Canada.* Until Feb. 24.

15 Israel International Bridge Festival, *Bat Yam, Israel.* Until Feb. 27.

English Folk Dance and Song Society Festival, *London.* Also Feb. 16.

16 Eighth Bolivarian Games, *Panama City.* Five countries compete. Until Mar. 2.

Thirtieth World Ski Championships, *Falun, Sweden.* Until Feb. 24.

17 Mardi Gras Celebrations, *Mobile, Ala.* Until Feb. 26.

18 Festival of Arts, *Tahiti.* Until Feb. 23.

19 Bermuda Invitation Amateur Golf Championships for Men. Until Feb. 23.

Fifteenth Swiss Art and Antiques Fair, *Basel, Switzerland.* Until Mar. 2.

21 Carnival Time, *Lucerne, Switzerland.* Also Feb. 25–26.

Mardi Gras Celebrations and Parades, *New Orleans, La.* Until Feb. 26.

22 University of Michigan Festival of Experimental Theater, *Ann Arbor, Mich.* Until Feb. 24.

Barber Shop Ballad Contest, Gay Nineties Festival, *Forest Grove, Ore.* Also Feb. 23.

23 West European Symposium on Education, *Tel Aviv, Israel.* Until Mar. 10.

24 Carnival Parades, *Aalst, Blankenberge,* and *Malmédy, Belgium.*

Carnavales, *Barranquilla, Colombia.* Floats, dance competitions. Until Feb. 26.

Carnival, *Nice, France.* Mardi Gras. Until Feb. 26.

Carnival, *Rio de Janeiro, Brazil.* Until Feb. 26.

Sourdough Rendezvous, *Whitehorse, Yukon Territory, Canada.* Until Mar. 2.

Dance Film Festival, *Spartanburg, S.C.* Until Mar. 18.

25 Mardi Gras, *Pointe-à-Pitre, Guadeloupe, French West Indies.*

National Indoor Tennis Championships, *Hampton, Va.* Until Mar. 3.

26 Festival Week, *Dunedin, New Zealand.* Until Mar. 3.

27 Ash Wednesday Celebration, throughout *Martinique.* Carnival, street procession.

University of Utah Festival of Contemporary Music, *Salt Lake City, Utah.* Also Feb. 28.

28 Forty-Ninth Ski Games, *Lahti, Finland.* Until Mar. 3.

MARCH

1 Heart-of-the-Yukon Winter Carnival, *Mayo, Yukon Territory, Canada.*

Centenary Year of the University of Adelaide, *Adelaide, Australia.* Until Dec. 31.

International Regatta Season, *Tigre River, Buenos Aires, Argentina.* Until Mar. 31.

White Marlin Tournament, *Chub Cay, Bahamas.* Until Mar. 30.

International Tennis Tournament, *Cairo, Egypt.*

Jazz/Pop Festival, *Oslo, Norway.* Until Mar. 10.

2 Summer International Festival, *Piura, Peru.* Folklore, food, crafts, music, fireworks. Until Mar. 7.

7 Holmenkollen Days, *Oslo, Norway.* International skiing events. Until Mar. 10.

8 Arts Festival, *Dublin, Ireland.* Until Mar. 17.

9 Festival of Arts, *Adelaide, Australia.* Until Mar. 30.

10 First World Congress on Popular Low-Cost Housing, *Mexico City.* Until Mar. 16.

12 Spring Antiques Fair, *London.* Until Mar. 23.

13 Opening of New Supersonic Airport, Roissy-en-France, *Paris.*

Afro-American Jazz Festival, *Champaign, Ill.* Also Mar. 14.

17 Leipzig Messe Spring Festival, *Leipzig, East Germany.* Until Mar. 24.

19 Fiesta de las Golondrinas (Return of the Swallows), *San Juan Capistrano, Cal.* Swallows return Mar. 19. Parade Mar. 23.

21 Festival of Arts, *Birmingham, Ala.* Salutes West Germany. Until Mar. 31.

25 Seven Lively Arts Festival, *Hollywood, Fla.* Until Apr. 7.

29 Caribou Carnival, *Yellowknife, Northwest Territories, Canada.* Until Mar. 31.

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30 Flanders Spring Fair, *Ghent, Belgium.* Until Apr. 4.

International Ski Jumping Competitions, *Feldberg, West Germany.* Also Mar. 31.

31 Newfoundland's Twenty-Fifth Year in Canadian Confederation. Until Oct. 31.

Annual Joe Beeler Indian Art Show, *Muskogee, Okla.* Until Apr. 29.

APRIL

1 International Trade Show, *Barcelona, Spain.* Until Apr. 15.

Flora Pacifica, *Honolulu, Hawaii.* Man's environment in Pacific Basin. Until Apr. 30.

Cherry Blossom Time, throughout *Japan.* Until Apr. 30.

"Concours Eurovision de la Chanson," *Luxembourg City, Luxembourg.* All month.

5 State Drama Festival, *Boston, Mass.* Until Apr. 7.

Cayman Festival, *Grand Cayman Island.* Until Apr. 22.

World Championships, Ice Hockey, *Helsinki, Finland.* Until Apr. 20.

6 Dogwood Festival, *Atlanta, Ga.* Dogwood in blossom. Until Apr. 14.

Passover Observance, throughout *Israel.* Until Apr. 14.

Oxford vs. Cambridge Boat Race, *Putney* to *Mortlake, River Thames, England.*

Twelve Hundredth Anniversary of Salzburg Cathedral, *Salzburg, Austria.* Opening of Cathedral Museum. Until Dec. 31.

Royal Easter Show, *Sydney, Australia.* Until Apr. 16.

Puyallup Valley Daffodil Festival, *Puyallup, Tacoma, Sumner,* and *Orting, Wash.* Until Apr. 14.

7 Lapp Easter Weddings, *Karasjok* and *Kautokeino, Norway.* Until Apr. 15.

9 Jazz and Heritage Festival, *New Orleans, La.* Until Apr. 14.

11 Festival of Music and Arts, *Palm Springs, Cal.* Until Apr. 14.

Health and Science Fair, *Greenville, S. C.* Until Apr. 13.

12 Cherry Blossom Festival, *San Francisco, Cal.* Until Apr. 14. Also Apr. 18-21.

Good Friday Pageants, throughout *Malta.*

Dutch Art and Antique Fair, *Turfschip, Breda, Netherlands.* Until Apr. 21.

Environment Fair, *Oklahoma City, Okla.* Until Apr. 14.

Songkran Festival, *Chiang Mai, Thailand.* Folk festival. Until Apr. 14.

13 Budapest Ensemble of Folklore, *Budapest, Hungary.* Dances. Until Sept. 28.

14 Yaqui Indian Easter Ceremonials and Festival Week, *Tucson, Ariz.* Indian pageantry, arts and crafts. Until May 13.

Easter Week Festival, *St. Augustine, Fla.*

International Samples Fair, *Milan, Italy.* Until Apr. 25.

East African Safari Automobile Rally, *Nairobi, Kenya.*

15 Art Festival, *Ouro Prêto, Brazil.* Until Apr. 20.

Tulip Time Music Festival, *Katwijk aan Zee, Netherlands.* Until Apr. 19.

Festival of the Arts, *Oklahoma City, Okla.* Until Apr. 21.

18 WIG '74. International Horticultural Exhibition, *Vienna, Austria.* Until Oct. 14.

19 Black Arts Festival, Bucknell University, *Lewisburg, Pa.* Until Apr. 21.

20 Festival Theatre Season, *Pitlochry, Scotland.* Until Sept. 28.

Spring Festival, *Tokyo, Japan.* Shinto dance performances. Until Apr. 22.

Historic Garden Week, throughout *Virginia.* Tours, lectures. Until Apr. 27.

21 Toonik Tyme, *Frobisher Bay, Northwest Territories, Canada.* Eskimo get-together and festival. Until Apr. 28.

23 Seville Fair, *Seville, Spain.* Folklore and trade exhibits. Until Apr. 28.

24 International Choral and Folk Dance Festival, *Cork, Ireland.* Until Apr. 28.

Australian National Eisteddfod, *Canberra, Australia.* Welsh music competition and concerts. Until May 4.

25 Annual International Conservation Festival, *Bottineau, N.D.* Until Apr. 28.

International TV Festival, *Montreux, Switzerland.* Golden Rose Awards. Until May 3.

27 International Race Week, *Bermuda.* Until May 4.

30 Calendimaggio Festival, *Assisi, Italy.* Music contest for welcoming spring. Until May 1.

Walpurgis Night, throughout *Sweden.* Night celebrations for welcoming spring.

MAY

1 European Music Festival for Youth, *Neerpelt, Belgium.* Also May 4 and 5.

Tivoli Gardens Season, *Copenhagen, Denmark.* Until Sept. 15.

Arabian Horse Festival, *Luxor, Egypt.* Until May 31.

Eighth Summer Fair, *Amapulapa, El Salvador.* Until May 15.

International May Festival, *Wiesbaden, West Germany.* Until May 31.

International Folklore Festival, *Marrakech, Morocco.* Until May 31.

Arts Festival, *Jackson, Miss.* Music, art, drama. Until May 6.

Gulbenkian Festival, *Lisbon, Oporto,* and *Coimbra, Portugal.* Until June 30.

Expo '74, *Spokane, Wash.* World's Fair. Until Oct. 31.

3 "500" Festival, *Indianapolis, Ind.* Various events precede the big race. Until May 30.

4 Old Dover Days, *Dover, Del.* Tour of historic homes, gardens. Also May 5.

Cotton Carnival, *Memphis, Tenn.* Until May 11.

World's Smallest Arts Festival, *Memphis, Tenn.* Art work in miniature. Also May 5.

"Moscow Stars," *Moscow.* Music, drama, ballet. Until May 12.

5 Festival of Arts, *Suva, Fiji.* Until May 18.

7 Fifth International Film Festival, *Zlatni Pyassutsi, Bulgaria.* Until May 12.

Twelfth International Grassland Congress, *Moscow.* Agriculture.

9 International Film Festival, *Cannes, France.* Until May 24.

10 Sir Winston Churchill Centenary Exhibition, *London.* Until Sept. 30.

11 Sixth Annual Preakness Festival Week, *Baltimore, Md.* Art, pageantry precede Preakness Race (May 18). Until May 19.

12 Prague Spring, *Prague, Czechoslovakia.* Music. Until June 4.

14 Midnight Sun at North Cape, *Norway.*

International Environmental Care Fair, *Malmö, Sweden.* Until May 19.

15 Seven Hundredth Anniversary, *Rothenburg, West Germany.* Until Sept. 15.

Tulip Time Festival, *Holland, Micn.* Music, art, drama, and tulips. Until May 18.

16 International Band Festival, *Moose Jaw, Saskatchewan, Canada.* Until May 18.

17 Maytime Festival and Amateur Drama, *Dundalk, Ireland.* Until May 26.

International Festival, *Toledo, Ohio.* Parades, art, and music. Until May 19.

18 Dance Festival, *Pandan, Indonesia.* Also May 19.

Festival of Pergamum, *Bergama, Turkey.* Until May 25.

Conservation Day, *Holly River State Park, W. Va.*

21 Humor and Satire Festival, *Gabrovo, Bulgaria.* Until May 28.

22 Royal Ballet and Music Festival, *Copenhagen, Denmark.* Until June 5.

Festival of Music, Drama, and Folklore, *Bergen, Norway.* Until June 5.

24 Film International, *Cork, Ireland.* Until May 26.

25 Indian Arts and Crafts Fair, *Cache, Okla.* Also May 26.

Vienna Festival, *Vienna, Austria.* Music. Until June 23.

26 Great Annual Ribatejo Fair, *Santarem, Portugal.*

Annual Arts Festival, *Lusaka, Zambia.* Until June 9.

27 "Juvenalia" Traditional Student Carnival, *Cracow, Poland.* Until June 5.

31 Music Festival, *Ojai, Cal.* Until June 2.

Arts Festival, *Hartford, Conn.* Until June 9.

JUNE

1 Festival of Flanders, *Tongeren* and *Sint Truiden, Belgium.* Religious music. Until June 30.

Institute of Humanistic Studies, *Aspen, Colo.* Discussions in humanities, business, government, labor, and education. Until Aug. 31.

International Music Festival, *Aspen, Colo.* Concerts. Until Aug. 31.

Curium Festival, *Limassol, Cyprus.* Ancient Greek and Shakespeare plays, moonlight concerts. Until June 30.

Four Hundred Forty-Seventh Anniversary Celebration, *Djakarta, Indonesia.* Until June 3.

Festival of Ancient Drama, *Epidaurus, Greece.* Until Aug. 31.

Red Rocks Music and Drama Festival, *Denver, Colo.* Until July 31.

North Atlantic Festival, *Reykjavik, Iceland.* Until June 30.

International Air Rally, *Malta.* Until June 30.

Aspendos Festival, *Antalya, Turkey.* Drama and film festival. Until June 8.

Experimental Antique Aircraft Association Fly-In, *Santee, S. C.* Until June 3.

Festival of the Arts, *Manchester, Vt.* Music, art, and film festival. Until Oct. 13.

Summer Festival, *Split, Yugoslavia.* Until Aug. 31.

International June Festival, *Zurich, Switzerland.* Concerts and opera. All month.

2 International Chamber Music Festival, *Plovdiv, Bulgaria.* Until June 13.

Golden Orpheus Pop Song Festival, *Slunchev Bryag, Bulgaria.* Until June 6.

Grand Prix, *Monte Carlo, Monaco.* Also June 3.

3 Dance and Music Festival, *Kuopio, Finland.* Until June 9.

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Stratford Festival, *Stratford, Ontario, Canada.* Shakespeare, Molière. Until Oct. 19.

4 National Shakespeare Festival, *San Diego, Cal.* Until Sept. 8.

5 International Country Music Fanfare, *Nashville, Tenn.* Until June 8.

6 Thirtieth Anniversary of D-Day Landings, throughout *Normandy, France.*

7 International Stamp Exhibition, *Basel, Switzerland.* Until June 16.

Mountain Heritage Arts and Crafts Festival, *Charles Town, W. Va.* Until June 9.

9 Handel Festival, *Halle, East Germany.* Until June 16.

International Music Camp, *Dunseith, N.D.* Until July 30.

Mediterranean Festival, *Izmir, Turkey.* Folkloric competition, dance and music groups. Until June 16.

10 Festival of Music, *Anchorage, Alaska.* Until June 27.

Summer Arts Festival, *Muncie, Ind.* Music, drama, art, ballet. Until July 22.

World Crafts Council Exhibition, *Toronto, Ontario, Canada.* Until June 15.

11 Canadian Mime Theatre, *Niagara-on-the-Lake, Ontario, Canada.* Until Sept. 15.

Pro Aqua–Pro Vita: Environmental Sanitation Exhibit, *Basel, Switzerland.* Until June 15.

12 International Equestrian Competition, *Olsztyn, Poland.* Until June 16.

Rice Planting Festival, *Osaka, Japan.* Until June 14.

13 Vaasa Festival, *Vaasa, Finland.* Latest art in the Baltic countries. Until June 16.

World Cup '74, World Football (Soccer) Championships, *Frankfurt, West Berlin, Hamburg, Dortmund, Munich,* and *Stuttgart, Germany.* Until July 7.

South Pacific Bowling Carnival, *Suva, Fiji.* Until June 22.

14 American Shakespeare Festival Theatre, *Stratford, Conn.* Until Sept. 1.

Music Festival, *Strasbourg, France.* Until June 30.

Saratoga Festival, *Saratoga Springs, N.Y* Until Sept. 12.

Newport-Bermuda Yacht Race, *Newport, R.I.,* to *Hamilton, Bermuda.*

15 Holland Festival, *Amsterdam, The Hague, Rotterdam, Netherlands.* Until July 9.

Oregon Shakespeare Festival, *Ashland, Oregon.* Until Sept. 8.

Mozart Festival, *Würzburg, West Germany.* Until June 29.

The Queen's Official Birthday: Trooping the Colour, *London.*

16 National Parachute Championships, *Tahlequah, Okla.* Until June 22.

18 Horse Racing, Royal Ascot, *Ascot, England.* Until June 21.

National Art Festival, *Cali, Colombia.* Until June 26.

20 Two Worlds Festival, *Spoleto, Italy.* Until July 7.

Festival of Istanbul, *Istanbul, Turkey.* Concerts, drama, ballet. Until July 14.

White Nights, *Leningrad, USSR.* Music, opera, ballet. Until June 28.

Man and His World Exhibition, *Montreal, Quebec, Canada.* Until Sept. 2.

21 Bath Festival, *Bath, England.* Music, art, drama. Until June 30.

Arts Festival, *Valparaiso, Ind.* Dance, drama, music, song, art, and visitor participation. Until June 23.

Caramoor Music Festival, *Katonah, N.Y* Until July 21.

International Film Festival, *West Berlin.* Also July 2.

23 International Music and Dance Festival, *Granada, Spain.* Until July 7

24 Telephone Centennial Celebration, *Brantford, Ontario, Canada.* Until Sept. 7.

Midnight Cup Golf Tournament, *Oslo* and *Trondheim, Norway.*

Inca Sun Festival, *Cuzco, Peru.* Until June 29.

Lawn Tennis Championships, Wimbledon, *London.* Until July 6.

25 National Folk Festival, *Ibagué, Colombia.*

26 Summer Festival, *Winston-Salem, N.C.* Film series, art, music. Until Aug. 2.

Freedom Week, *Philadelphia, Pa.* Ceremonies, concerts, parades. Until July 4.

27 Jacob's Pillow Dance Festival, *Lee, Mass.* Until Aug. 24.

28 Old Milwaukee Days, *Milwaukee, Wisc.* Circus events. Until July 4.

International Jazz Festival, *Montreux, Switzerland.* Until July 14.

Food Festival, *New Orleans, La.* Food exhibits, tasting. Until June 30.

Newport Jazz Festival, *New York City.* Until July 7.

Temple Music Festival, at Temple University, *Ambler, Pa.* Until Aug. 11.

JULY

1 Snow Festival, *Bariloche, Argentina.* Winter ski championships. Until Aug. 31.

Festival of Music and Drama, *Athens, Greece.* Until Sept. 30.

Fifth International Music Festival, *Ravenna, Italy.* Until Aug. 31.

Twelfth International Science Fiction Film Festival, *Trieste, Italy.* Until July 31.

International Festival, *Baalbeck, Lebanon.* Drama, ballet, folklore. Until Aug. 31.

City of London Festival, *London.* Until July 13.

World Series, Field Lacrosse Teams, *Melbourne, Australia.* Until July 31.

International Festival of Arts, *Monte Carlo, Monaco.* Until July 31.

Film Festival, *Moscow.* Until July 31.

International Conference on Social Welfare, *Nairobi, Kenya.* Until July 31.

Malta International Trade Fair, *Naxxar, Malta.* Until July 15.

Opera Festival, *Santa Fe, N. M.* Until Aug. 31.

Festival Season, *Vienna, Va.* Wolf Trap Farm Park. Concerts. Until mid-Sept.

3 Third International Congress of Pesticide Chemistry, *Helsinki, Finland.* Until July 9.

Western Open Chess Championship, *Milwaukee, Wisc.* Until July 7.

International Gospel Music Festival, *Nashville, Tenn.* Until July 6.

4 Exhibition and Stampede, *Calgary, Alberta, Canada.* Rodeo. Until July 13.

Rebild Festival, Rebild National Park, south of *Aalborg, Denmark.*

Henley Royal Regatta, *Henley-on-Thames, England.* Until July 7.

5 Tanglewood Season, Berkshire Festival, *Lenox, Mass.* Until Aug. 25.

6 Festival of San Fermin, *Pamplona, Spain.* Until July 12.

7 Rose Show, *Erfurt, East Germany.* Until July 14.

New Hampshire Music Festival, *Center Harbor, N.H.* Concerts. Until Aug. 17.

Festival of the Red Waistcoat, *Vila Franca de Xira, Portugal.* July 7 or 14. (Date changeable.)

Brass Bands Festival, *Hagau, Romania.*

8 Tenth Maccabia Games, *Ramat Gan, Israel.* Until July 18.

International Music Festival, *Aix-en-Provence, France.* Until July 30.

Summer Festival, *Dubrovnik, Yugoslavia.* Opera and folklore. Until Aug. 24.

10 Emerald Empire Rodeo, *Eugene, Ore.* Until July 14.

11 Annual Utah Shakespeare Festival, *Cedar City, Utah.* Until Aug. 10.

12 Jazz '74, *Pori, Finland.* Until July 14.

The Old Homestead, *Swanzey, N. H.* American folk drama. Until July 14.

Summerfest '74, *Milwaukee, Wisc.* Music, art, drama, parades, dancing. Until July 21.

Black Hills Chamber Music Festival, *Rapid City, S.D.* Also July 19 and 26.

13 Bon Festival, throughout *Japan.* Honors ancestors. Until July 15.

Bastille Day, *Nouméa, New Caledonia.* Until July 14.

Mississippi River Festival, *St. Louis, Mo.* Until Aug. 28.

14 Folk Music Festival, *Kaustinen, Finland.* Until July 21.

Estival (Summer) Celebration, *Paris.* Concerts, ballet, drama. Until Sept. 24.

Ninth International Organ Festival, *Aosta, Italy.* Until Aug. 15.

Tahiti's July Festivities. Bastille Day. Until July 18.

San Carlos Festival, *San Carlos, Venezuela.* Until July 31.

15 Festivities of Santiago, *Santiago de Compostela, Spain.* Fair. Until July 31.

16 International Moon Walk Festival, *Titusville, Melbourne,* and *Cocoa Beach, Fla.* Celebrates first moon walk. Until July 20.

International Folklore Festival, *Hoorn, Netherlands.* Until July 19.

Nebraskaland Days, *North Platte, Neb.* Rodeo. Until July 23.

17 Choctaw Indian Fair, *Philadelphia, Miss.* Until July 20.

Ohio Hills Folk Festival, *Quaker City, Ohio.* Until July 20.

18 Klondike Days, *Edmonton, Alberta, Canada.* Gold Rush pageantry. Until July 27.

19 Aquatennial, *Minneapolis, Minn.* Water sports, music, drama. Until July 28.

Hans Christian Andersen Festival, *Odense, Denmark.* Until Aug. 12.

Song Festival, *Riga, USSR.* Until July 21.

20 Sea Festival, *Vancouver, British Columbia, Canada.* Until July 23.

Music and Drama Festival, *Jerusalem, Tel Aviv,* and *Caesarea, Israel.* Until Aug. 21.

Seventy-Eighth Frontier Days, *Cheyenne, Wyo.* Until July 28.

21 Annual Bathtub Race, *Nanaimo* to *Vancouver, British Columbia, Canada.*

Second World Congress on Rehabilitation, *Mexico City, Mexico.* Until July 27.

Maidens' Fair, *Mt. Gaina, Romania.* Air Fair.

22 Golden Days Celebration, *Fairbanks, Alaska.* Until July 28.

World Review of Original Folklore, *Zagreb, Yugoslavia.* Until July 29.

23 Emperor's Birthday Celebration, throughout *Ethiopia.*

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Music Festival, *Santander, Spain.* Until Aug. 4.

24 Loyalist Days, *Saint John, New Brunswick, Canada.* Until July 28.

Music Festival, *Newport, R.I.* Until Aug. 4.

Forty-Ninth Annual Wild Pony Roundup, *Chincoteague, Va.* Until July 26.

25 Eskimo and Indian Olympic Games, *Fairbanks, Alaska.* Until July 27.

Richard Wagner Opera Festival, *Bayreuth, West Germany.* Until Aug. 28.

26 Mid-America All-Indian Powwow, *Wichita, Kans.* Until July 28.

Music by Moonlight Festival, *Portland, Ore.* Until Aug. 18.

Salzburg Festival, *Salzburg, Austria.* Until Aug. 30.

27 International Music Days, *Bruges, Belgium.* Until Aug. 30.

Music and Art Festival, *Glenora, N.Y.* July 27-28, Aug. 3-4.

Basque Festival, *Ely, Nev.* Folk dances and music. Until July 28.

Arts and Crafts Festival, *Cape May, N.J.* Until July 28.

International Jazz Festival, *Molde, Norway.* Until Aug. 3.

AUGUST

1 Opera Festival, *Savonlinna, Finland.* Until Aug. 11.

Ancient Drama Performances, *Epirus, Greece.* Until Aug. 31.

Shoshone-Bannock Indian Festival, *Fort Hall, Idaho.* Until Aug. 15.

Pierre Monteux Chamber Concert Series, *Hancock, Me.* Until Aug. 31.

Seafoods Festival, *Rockland, Me.* Until Aug. 4.

White Marlin Tournament, *Atlantic City, N.J.* Until Aug. 4.

Twenty-Eighth Chopin Festival, *Duszniki, Poland.* Until Aug. 31.

Virginia Highlands Arts and Crafts Festival, *Abingdon, Va.* Until Aug. 15.

Shenandoah Valley Music Festival, *Woodstock* and *Orkney Springs, Va.* Until Aug. 11.

2 Days of '76, *Deadwood, S.D.* Rodeo. Until Aug. 4.

3 Festival of the Arts, *Banff, Alberta, Canada.* Until Aug. 17.

Chamber Music Week, *Hindsgavl,* near *Middelfart on Funen, Denmark.* Until Aug. 10.

4 Festival of Arts and Science, *Harrogate, U.K.* Until Aug. 17.

Festival of Nations, *Red Lodge, Mont.* Until Aug. 12.

Peer Gynt Festival, *Vinstra, Norway.* Until Aug. 11.

The Sea Celebrations, *Constanta, Romania.* Until Aug. 11.

5 Chamber Music Concerts, *Kesethely, Hungary.* Aug. 5, 12, 19, and 26.

Royal National Eisteddfodd, *Camarthen, Wales, U.K.* Until Aug. 10.

6 Horse Show, *Dublin, Ireland.* Until Aug. 11.

Forty-First Annual Craftsman's Fair, *Mt. Sunapee, N.H.* Until Aug. 11.

International Sea Fishing Festival, *Stavanger, Norway.* Until Aug. 10.

9 International Air Show, *Abbotsford, British Columbia, Canada.* Until Aug. 11.

Peter Britt Music and Arts Festival, *Jacksonville, Ore.* Until Aug. 24.

White Mountains Festival of Music and Art, *Jefferson, N.H.* Until Aug. 18.

United Maine Craftsmen Fair, *Cumberland, Me.* Until Aug. 11.

National Country and Fiddle Music Contest, *Ainsworth, Neb.* Until Aug. 11.

10 Chopin Music Festival, *Marianske Lazne, Czechoslovakia.* Until Aug. 17.

Music Festival, *Turku, Finland.* Until Aug. 15.

One Hundredth Anniversary of the Birth of Herbert Hoover, statewide, *Iowa.*

12 American Indian Exposition, *Andarko, Okla.* Until Aug. 17.

14 Watts Summer Festival, *Los Angeles, Cal.* Until Aug. 18.

15 Theatre Summer, *Tampere, Finland.* Until Aug. 20.

16 Ninth Annual Jazz Festival, *Bilzen, Belgium.* Until Aug. 18.

17 Pony Express Days, *Ely, Nev.* Aug. 17–18, also Aug. 24–25.

Lakefront Festival, *Chicago, Ill.* Until Aug. 25.

18 International Festival, *Edinburgh, Scotland.* Until Sept. 7.

19 International Music Festival, *Ghent* and *Leuven, Belgium.* Until Sept. 19.

Foresters' Second World Congress, *Helsinki, Finland.* Until Aug. 24.

22 Festival of the Arts, *Halifax, Nova Scotia.* Until Aug. 25.

Helsinki Festival, *Helsinki, Finland.* Music, art, drama, ballet. Until Sept. 8.

26 Festival of the Arts, *Shiraz, Iran.* Music, art, drama. Until Sept. 6.

28 U.S. Open Tennis Championships, *Forest Hills, N.Y.* Until Sept. 8.

29 International Music Festival, *Besançon, France.* Until Sept. 8.

30 Sixteenth Dvorák Festival, *Carlsbad, Czechoslovakia.* Until Sept. 27.

Music Festival, *Montreux, Switzerland.* Until Oct. 1.

Appalachian Arts and Crafts Festival, *Beckley, W. Va.* Until Sept. 17.

SEPTEMBER

1 Arts Exhibitions, *Buenos Aires, Argentina.* September to November.

Anton Bruckner Concerts, *Linz* and *St. Florian, Austria.* Until Sept. 8.

Dance and Music Festival, *Toulon, France.* Until Oct. 31.

Beethoven Festival, *Bonn, West Germany.* Until Sept. 30.

International Trade Fair, *Thessaloniki, Greece.* Until Sept. 30.

Festival of the Cedars, *Ehdène, Lebanon.* Until Sept. 30.

Fiesta de Santa Fe, *Santa Fe, N.M.* Music art, drama, and folklore. Until Sept. 3.

2 World's Invitational Class-A Gold-Panning Championships and Prospectors' Games, *Taylor, British Columbia, Canada.*

International Air Show, *Farnborough, England.* Until Sept. 8.

Congress, World Federation for the Protection of Animals, *Strasbourg, France.* Until Sept. 7.

International Fair, "Air, Noise, and We," *Jönköping, Sweden.* Until Sept. 6.

6 Festival Western, *Saint-Tite, Quebec, Canada.* French rodeo. Until Sept. 15.

7 Festival Week, *Aarhus, Denmark.* Until Sept. 15.

National and International Theatre Festival, *Manizales, Colombia.* Until Sept. 15.

8 First World Congress of Ecology, *The Hague, Netherlands.* Until Sept. 14.

9 Third International Man and Water Exhibition, *Paris.* Until Sept. 14.

Thirtieth Anniversary, Liberation of Luxembourg, *Petange, Luxembourg.* Sept. 9 only.

13 Jazz Festival, *Monterey, Cal.* Until Sept. 15.

14 International Festival of Light Opera, *Waterford, Ireland.* Until Sept. 29.

20 Georgian Arts Festival, *Tbilisi, USSR.* Until Sept. 25.

21 Oktoberfest, *Munich, West Germany.* Beer Festival. Until Oct. 6.

Festival of Contemporary Music, *Warsaw, Poland.* Until Sept. 29.

22 Ninth World Energy Conference, *Detroit, Mich.* Until Sept. 27.

23 Spring Festival, *Waratah, Australia.* Until Oct. 1.

24 Melanesian Fete Day, *New Caledonia.* Dances and songs.

28 Danbury State Fair, *Danbury, Conn.* Until Oct. 7.

30 Congress on Aeronautics and Space Medicine, *Beirut, Lebanon.* Until Oct. 8.

OCTOBER

1 Film Festival, *Beirut, Lebanon.* Until Oct. 31.

Oceanexpo, International Colloquium and Exhibition on the Exploitation of the Oceans, *Bordeaux, France.* Until Oct. 6.

Newport Jazz Festival, *Rotterdam, Netherlands.* Until Nov. 30.

Nineteenth Italian Opera Festival, *Lausanne, Switzerland.* Until Oct. 31.

Seventeenth International Jazz Jamboree, *Warsaw, Poland.* Until Oct. 31.

4 World Championship Drivers' Road Race, *Watkins Glen, N.Y.* Until Oct. 6.

10 International Book Fair, *Frankfurt/Main, East Germany.* Until Oct. 15.

16 International Film Festival, *San Francisco, Cal.* Until Oct. 17.

18 Aloha Week, statewide, *Hawaii.* Until Oct. 26.

19 Fourth Festival of International Friendship, *Guadalajara, Mexico.* Until Oct. 30.

22 European Architectural Heritage Year, *Amsterdam, Netherlands.* Until Oct. 26.

24 Festival Opera, *Wexford, Ireland.* Until Nov. 3.

NOVEMBER

1 Jazz Festival, *West Berlin.* Until Nov. 4.

Ballet and Opera Season, *Copenhagen, Denmark.* Until Nov. 30.

3 Festival of Art and Culture, *San Salvador, El Salvador.* Until Dec. 2.

15 Elephant Roundup, *Surin, Thailand.* Until Nov. 16.

25 Third International Film Festival. *Teheran, Iran.* Until Dec. 5.

DECEMBER

1 Festival of Light, *Hartford, Conn.* Until Jan. 6.

4 Christmas Fair, *Nuremberg, West Germany.* Until Dec. 24.

24 Christmas Eve Ski Torchlight Procession, *Sun Valley, Idaho.* Until Dec. 24.

26 Second International Music Festival, *Puerto Vallarta, Mexico.* Until Jan. 1. □

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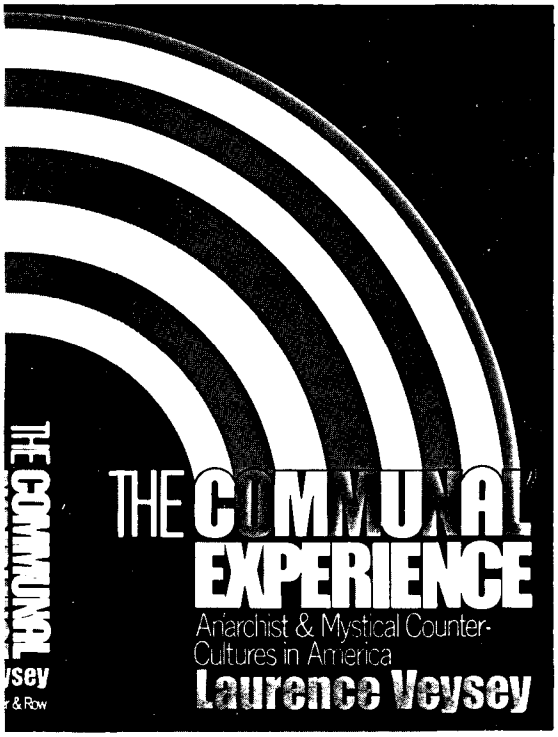

Reviewed by
Anthony Astrachan

The study of history keeps changing. Most familiar is the shift in values: Successive discoveries and re-examinations transform the Whigs of the eighteenth century and the Trumans and Achesons of the twentieth century from villains to heroes and back again. Historians also shift their lenses and their metaphors: First the frontier shapes American history, then economics, then racial conflict. Laurence Veysey has chosen the commune, not as the source of historical materials that it has often been, but as the lens for a study of American cultural radicalism. He has also chosen to try another kind of change. Instead of confining himself to a completed past that must be studied from documents and monuments, he compares communes that started sixty years ago with communes that he has lived in and experienced today. The marriage of history and sociology is consummated in this book.

That should make the book exciting. Unfortunately, it is exasperating and dull. *The Communal Experience** is stiffly written, badly organized, often superficial in its analysis. Veysey stimulates one's interest enough to make one want his four communes to come alive as a novelist would make them live on the page. They never do. It's a pity, because Veysey clearly has imagination, sensitivity, even wit—but they are all victims of academic atherosclerosis.

The diagnosis is inescapable from Veysey's first use of the jargon phrase "intentional communities." Does any community survive longer than a day unintentionally? Rigidity increases with his insistence that cultural radicalism, as distinguished from political radicalism, "is usually related to a communitarian impulse." So much for dada, for black power, for women's liberation; all are reduced to the status of abnormalities in cultural radicalism. The intellectual arteries harden further with Veysey's insistence that communitarian cultural radicalism "dwarfs the entire Communist movement in America." Can communism really have had less influence on American culture than Bronson Alcott's Fruitlands or Katherine Tingley's Raja Yoga school, where children were strapped to their beds to keep them from masturbating? Veysey seems to have difficulty assessing the real relationship between the political and the cultural. He barely mentions the Vietnam war, though he surveys the reasons for the revival of the communitarian impulse among young Americans in the 1960s and examines violence as one of the nine themes he finds recurring in American cultural radicalism. Vietnam was surely a major factor in both.

ALL THIS SLOPPY THINKING could be ignored if Veysey had produced some revelation from his study of two anarchist and two mystic communes. In fact, he may lead historians to a new treasure lode in his long chapter on the Ferrer colony and modern school of Stelton, New Jersey, a nominally anarchist settlement (it included a fair number of people who became Socialists or Communists) that lasted from 1915 to the 1940s. He has examined its many publications, the extensive correspondence of its members, the recollections of its survivors and their children. (One was Joan Baez's mother; Veysey mentions this as a possible example of the continuity of cultural radicalism.) He revives forgotten characters like Harry Kelly and Alexis and Elizabeth Ferm, and he tells us that they were interesting people who led picaresque intellectual lives. But he does not do for them what Cecil Woodham-Smith did for Lord Lucan and Lord Cardigan in *The Reason Why*, her history of the Crimean War: He does not make us feel these people; he does not tell their story from the inside.

One example will suffice of Veysey's sensitivity to the telling anecdote and his difficulties in telling it. It comes from a passage on the four-way ambivalence of intellectualism and anti-intellectualism among middle-class and proletarian members:

> In this context, curiously enough, it was anti-intellectualism which could seem abstract and impractical as a philosophy of life, while a certain crude version of intellectual formalism—at least involving the three Rs and Charles Darwin—meshed more easily with a proletarian and activist view of the world. The naming by his parents, around the year 1909, of one of the future children at the school Herbert Spencer Goldberg well captures the simple intellectualism which underlay the working-class side of this contrast.

What will a student learn by writing for a professor who writes like that?

CURIOUSLY AND SADLY, Veysey does not do much better at bringing to life Rockridge, the (pseudonymous) contemporary anarchist commune in New Mexico that he lived in briefly. He describes the routine of farming during the day and getting high on pot or wine in the evening, the single sexual experiment, the resentment of the incursion of modern technology—a noisy pump needed to bring potable water up from a well. It still reads like a teacher's version of a police report. The chapter is short because the life of Rockridge has been short and because people today do not produce letters and articles for their own pleasure or necessity the way people did fifty years ago. But there are other reasons for the chapter's hollowness. Veysey tries to persuade us that the Rockridge people are *de facto* anarchists while acknowledging the tenuousness of their connection with any intellectual tradition of anarchism. He is not very convincing and produces little reason to take their thinking seriously. In fact, he does just the opposite when he describes what happened when some Rockridge people came to speak to his history class at the University of California, Santa Cruz, in 1972:

> None of us was prepared for the result: a barrage of highly critical, sophisticated questions from an interested handful and obvious boredom or revulsion from a majority of the students. The visitors' low-key voices and the crying baby they brought

*Harper & Row, 536 pp., $16.95

Anthony Astrachan is a foreign correspondent for The Washington Post, *who has been looking at America for the last two years.*

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with them may have helped create this result. But they had desired very much to communicate with such an audience, and the painful fact was that they lacked the ability to do so. Until that afternoon I had not fully realized the gulf that separates these hard-core dropouts from the merely liberal college longhairs, and perhaps the 1970s from the 1960s.

On the mystical side, Veysey examines former Vedanta monasteries in Massachusetts and California and a contemporary "new age" community in New Mexico, led by a man he calls Ezra. With Vedanta, as with Stelton, Veysey tells us that the people are interesting without making us feel that they are. It would be truly interesting to read a psychological study of the reasons why wealthy WASP women chose to become followers of Indian swamis who constructed cults on Hindu, Buddhist, occult, and other religious foundations. At least one of the women Veysey describes maintained a positively impudent self-reliance that sorted oddly with the devoted submission expected by the guru. It is hard to take either the swamis or the women seriously as thinkers or as major influences on American cultural life. Still, they do deserve inclusion under the rubric of cultural radicalism, as Veysey points out by showing their connection with Christopher Isherwood and Gerald Heard.

Veysey brings Ezra's commune to life more fully than any of the others, even though he makes plain that its mysticism is regurgitated Gurdjieff. The theatrical productions that are its chief form of expression belong in the same class as those of a mediocre college dramatic society. It becomes equally difficult to take Ezra and his followers very seriously as actors on the stage of cultural radicalism. The very life that Veysey gives these communards makes them sound like material better suited for a psychological than a historical study. He finds six personalities in Ezra, for instance: planner-organizer; father-lover-confessor; guru, with "just a bit too much naked eagerness to be the authority on anything and everything"; dominating anecdotalist; bully; and gracious emissary–charming host. Ezra insists on sharp confrontations with other members as part of a public dinner-table ritual in which he accuses them of actual or philosophical offenses, and they confess, act out, and reintegrate. Absolution in one case takes the form of asking the offender to read some of his favorite William Blake poems to the group.

This kind of material leads Veysey to make a point of finding three streams in the flow of American cultural radicalism —not only political and religious but also psychological. He thus shows himself to be post-Freudian. He keeps insisting, however, that the communes he examines are primarily political or primarily religious and seems unwilling to test the hypothesis that they may all fit more easily into a psychological stream. One wonders if he is afraid that this would reduce their historical significance.

One also wonders if this is why he treats communal sex life so skimpily, though he always makes a point of mentioning it and lists sex as one of his nine recurrent radical themes. Perhaps it is only the radicals' own propaganda and superficial journalism that makes us expect sex to be important in communes. Veysey is inherently plausible when he notes that sexual experimenters keep lapsing back into monogamous coupling. Still, a fuller treatment, especially of the communes of the past, would be more convincing.

One of Veysey's major conclusions is that anarchist settlements are usually loosely structured—a tendency reinforced at Stelton by the fact that individuals owned their own land—and tend to develop *de facto* leaders despite their best efforts at direct democracy, while the mystical communities tend to become hierarchical under their charismatic gurus. This gives the mystical communes more likelihood of survival over long periods, so long as the guru lives. These are not exactly startling discoveries for the prodigious labors Veysey has performed. He may inspire a series of historians, all overestimating the importance of his theories for the societies they will describe. I'd rather see somebody generate a play or a novel from the material he has unearthed, something that would demonstrate its own psychological or dramatic importance. □

"The bells don't seem to have that old tintinnabulation."

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A Swift Journey

SWEET DREAMS
by Michael Frayn
Viking, 173 pp., $5.95

Reviewed by Alan Green

To call *Sweet Dreams* a "novel of today" is to reveal only one face of Michael Frayn's new gem. And on the whole, a small face. Yet the book is unquestionably about modern man, his wife, his children, his mistress, and his contretemps. The problem here is how to suggest its other facets without spoiling the pleasure of discovering how wide he ranges and with what comedy he invents.

From a London intersection, where a man waits for the lights to change, a journey begins. A journey to a not quite, but tantalizingly almost, familiar city where time is a bit erratic, where accepted ideas need new accommodation, where personal activity is equally muscular and cerebral.

Frayn has created deceptively ordinary events, placed them in deceptively ordinary surroundings, and, imagining with boundless originality, endowed it all with the extraordinary. Those who read *Gulliver* too early to appreciate the depth of Swift's penetration may not realize what exalted satiric company Frayn is moving toward here. His characters—in skyscraper offices and suburban living rooms—fumble simultaneously with the prosaic and the unfathomable. They uncertainly juggle such problems as whom to invite to dinner, how to move mountains, where to go for lunch, how to establish a workable ethical system, who's sleeping with whom, and Who is running the Show. It is comic and cosmic.

It may, at fleeting moments, haunt you with suggestions of *The Skin of Our Teeth*. For here, too, are Antrobus and Mrs. A, a Sabina who teases and mocks —and always the wonder of how we ever made it to where we are and how we'll manage onward. Always, too, as in the Wilder play, the provocative idea lurking in laughter.

Several years ago Frayn's *Against Entropy* delighted a relative handful of lucky discoverers. Perhaps because of its title, it never caught on. Which is a pity, for it is a richly funny story of a collapsing London periodical and the people who are caught in its wreckage, even in the act of undermining it. *Sweet Dreams* is every bit as witty as his previous best work and even more stimulating. It's difficult to quote many of his brightest lines without revealing his theme. Two or three second bests will have to do: His hero thinks (as La Rochefoucauld might have) "you can create a good impression on yourself by being right, . . . but for creating a good impression on others, there's nothing to beat being totally and catastrophically wrong." And later, thinking that perhaps mortality rates can be reduced, the same man hesitates because "it won't do to weaken the funeral as one of the main bonds of family life." Elsewhere, two men who've long heard of each other but have never met say:

"I thought you'd look entirely different."

"No . . . no . . . I look pretty much like this."

It's a bit as though Bertie Wooster and the Earl of Emsworth had met on the eerie void outside Granada that Shaw once peopled with the Devil, Dona Ana, the Statue, and Don Juan. ☐

Alan Green is author of the forthcoming Mother of Her Country, *to be published by Random House.*

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DODD, MEAD

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Wrestling With Demons

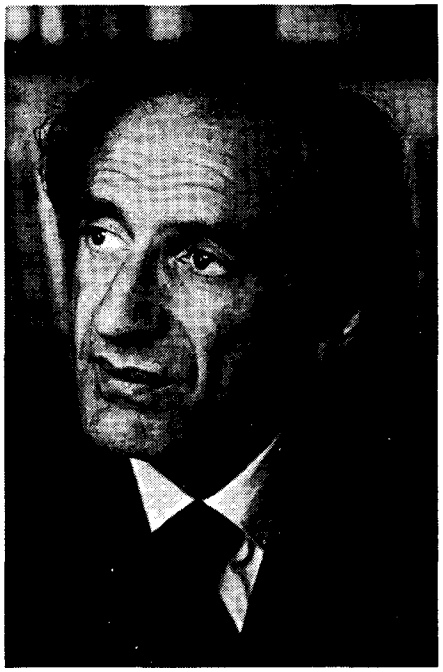
THE OATH
by Elie Wiesel
translated by Marion Wiesel
Random House, 283 pp., $7.95

Reviewed by Curt Leviant

The Talmud states that a man who saves one life may be compared with one who has saved an entire world; conversely, one who takes a life is compared with one who has destroyed an entire world. In *The Oath* Elie Wiesel extends this remark and, with his usual mix of narrative skill and lambent vision, tells a parable whose burden is: He who annihilates a village has destroyed an entire world. One of the keys to Wiesel's impassioned tale is the name of the demolished town: Kolvillag.

The meaning of the name illuminates the author's intent. *Vilag* in Hungarian means "world." *Kol* in Hebrew means "entire." *Kolvillag,* then, stands for "the entire world," which neatly fuses name with parable. The village is a microcosm of planet earth, and with its destruction, all of civilization is destroyed. (With Kolvillag, Wiesel has hit on a fortuitous, two-faced pun; for as read by a French or English reader who knows a smattering of Hebrew, Kolvillag can be seen as Everyvillage, just as its Jews are Everymen.)

Unlike Wiesel's other fiction that deals with the holocaust or with the psychic scars of a survivor, *The Oath* touches only tangentially on the holocaust but tells of a pogrom that took place early in the twentieth century, when Kolvillag was still part of the Austro-Hungarian empire. The pogrom, of course, is a paradigm for the German holocaust; and the fear of the Jews, their utter isolation, the "neutrality" of governmental authorities, the silence of gentile "friends," the murderers' bestial joy in slaying, and the helplessness of the victims despite some resistance—all echo not only the mid-twentieth century holocaust but the pogroms and Crusades-inspired slaughters of the Middle Ages. (And how frighteningly prophetic *The Oath* seems when read in terms of Israel's isolation during the Yom Kippur war, and the nearly total worldwide apathy toward its fate and survival.)



Philippe Halsman
Wiesel—"Storyteller and visionary."

All this takes place in the second half of the novel, which, with gradually increasing suspense, describes the pogrom that overwhelmed Kolvillag after the disappearance of a rascally gentile youth whom everyone abhorred. Naturally, the Jews are blamed; the old blood libel is revived. Hints are dropped that it would be to the Jews' benefit if a "murderer" is found. Moshe, a Jewish visionary with angellike powers, offers himself as a town sacrifice, admitting to a murder he didn't commit in the hope that this will satisfy the anti-Semites' wrath.

This section of *The Oath* has novelistic pacing and traditional time zones; it comes as a surprising stylistic turnabout after the first half of the novel, which has a different mode of narration and a different style. The opening of *The Oath* is slowly kinetic, circular, fragmentary, involuted in its development. It teases the reader's curiosity about what happened in Kolvillag; it is *Pensées*-like in Pascality, Hasidic in proverbiality. Brief scenes cinematically shift forward and backward, in split time; narrative voices shift from first to third person.

Here Wiesel tells of the meeting of a troubled young man with old Azriel, sole survivor of Kolvillag, who has taken an oath never to speak of how the town died. We learn of Azriel's wanderings; his attempts to free himself from the oath, which hangs heavily on his soul; his vast intelligence; his experiences, which range incredibly from Marxist activism (until Azriel's Jewish mentor, devoted to communism, is murdered by the Soviets) to Talmudic instruction. Azriel is reminiscent of Rav Shushani, that fascinating, mysterious, itinerant genius-teacher whom Wiesel describes in his non-fictional *Legends of Our Time* and *One Generation After.* (I hope that Wiesel will make Shushani the protagonist of a future novel.)

AZRIEL'S WRESTLING with his own inner demon is juxtaposed with fragments from his young visitor's past: A little brother he has never seen was selected for death in a concentration camp, and his mother is permanently wracked by guilt and grief over not joining her boy. Azriel, realizing his young friend's depression, finally breaks his oath "to save not only you but to save myself." He tells what happened

Curt Leviant is editor and translator of Ida Kaminska's My Life, My Theater *and of Chaim Grade's forthcoming novel,* The Agunah.

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WILLIAM MORROW

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when he was a child in Kolvillag, recalling events from memory and quoting the village archives-book to narrate bits from earlier upheavals. And, at the end, when Wiesel starkly depicts the brutality, he purposely echoes the medieval Hebrew chronicles of pogroms to show the circular quality of man's hatred and his capacity for destruction.

The Oath demands a second reading, for the narrative second half clarifies the puzzles of the first half. A second reading is mandated, too, because in addition to story line Wiesel's vintage selection of apothegmatic wisdom can be absorbed more slowly. In any case, Wiesel's books cannot be read singly. Each must be seen as part of his entire corpus, where fiction and non-fiction blend. Every Wiesel work relates internally—via similar characters, names, scenes, events, theme—to a previous work and externally to contemporary politics and history, and the destiny of the Jews.

All holocausts are one, Wiesel implies in *The Oath*. They are continuous, unmarked by time. Azriel possesses (and in turn is possessed by) the book, the communal archives that his ancestors have recorded, and now carries the book with him. The book—symbol of the burden and the privilege of the past, a kind of other Torah, never to be forgotten—has records of pogroms, attacks, killings that have beset the town of Kolvillag during past centuries. No one believes in the impending doom, but all are helpless before it. No matter how carefully words are arranged to self-delude or mesmerize or incant away the coming catastrophe, the end is still always the same: fire, blood, suffering, death. All chronicles are one chronicle; one death is all deaths. History is a clock, and its hands are swords.

Wiesel is not just a teller of tales; as a Jewish storyteller he is also thinker, visionary, propounder of an ethical structure. *The Oath* displays Wiesel's mastery of the Jewish tradition. He knows every nuance of Yiddishkayt. Although he writes in French (and Marion Wiesel has translated the novel so admirably it sounds as though it had been written in English) Wiesel "thinks" Jewish, Yiddish, Hebrew, and he encapsulates the entire life pulse of the Ashkenazic tradition.

To speculate on history and destiny and also tell a moving story is no simple task. But Elie Wiesel has never taken the easy path. His path is strewn with thorns, and it hurts passing through; but the roses, though ash-petaled, are worth the journey. Wiesel's choice of becoming a witness to civilization's greatest upheaval, European Jewry's tragedy, attests to the challenge he has set for himself.

In *One Generation After* Wiesel wrote:

> How does one commemorate the death of an entire community? What must one say? How many candles should one light, how many prayers should one recite, and how many times? Perhaps someone knows the answer. I don't. I am still searching, and I still do not know what one must do to keep alive the image of a town which seems more and more unreal to me each day. That is why I describe and embellish it so often. . . .

Those remarks, made about his home town in Transylvania, apply to the fictional town of Kolvillag. Wiesel has taken his own anguish and imaginatively metamorphosed it into art. □

Answer to *Wit Twister* (see page 24): wasp, paws, swap.

ANSWER TO MIDDLETON DOUBLE-CROSTIC NO. 39

MIRIAM ALLEN DEFORD: THOMAS MOORE

As a man of letters he is dated beyond resurrection. . . . But there remain still those faint, sweet strains, almost drowned in the flood of affectation and ornamentation, but still clear, simple, and moving. For the sake of those few poignant lyrics . . . Thomas Moore should not be . . . forgotten.

Answers to *Where in the World?* Literary Quiz, page 40.

1. New York: Saul Bellow, *The Victim*
2. Constantinople: André Gide, *The Journals of André Gide*
3. Marseilles: Nathaniel Hawthorne, *The Italian Notebooks of Nathaniel Hawthorne*
4. Paris: James Baldwin, *Notes of a Native Son*
5. Guadalajara: D. H. Lawrence, *Mornings in Mexico*
6. London: James Boswell, *Boswell's London Journal*
7. Florence: E. M. Forster, *A Room With a View*
8. Odessa: Mark Twain, *Innocents Abroad*
9. Los Angeles: Norman Mailer, "Superman Comes to the Supermarket"
10. Venice: Stephen Spender, *Engaged in Writing*

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Trade Winds

Serendipity

I wasn't looking for a seasonal poem, but here's a good one that turned up as I was leafing through *An Attic of Ideals* by a young college English instructor, Karen Swenson, which Doubleday will publish on January 18:

COME WITH ME INTO WINTER'S DISHEVELED GRASS

Come with me into winter's disheveled grass.
Bittersweet beads against the unhinged and barren apple tree.
Inside its gored trunk a last wad of snow lingers.

I give you a burr spined like a sea urchin.
You give me the split womb of the milkweed.

Together we will gather the hunter's cartridges strewn across the frozen earth.

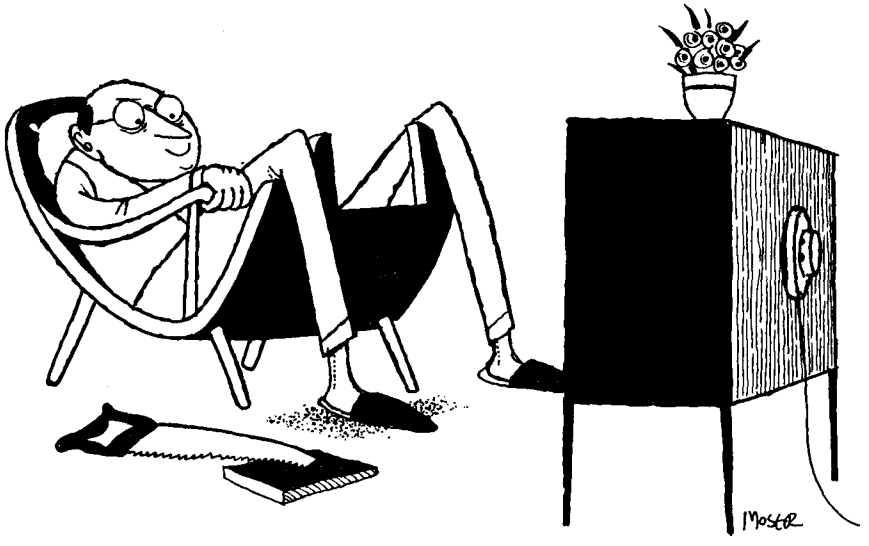
Red for you.
Green for me.
How the cylinders glow their hollows in the sun now that death is gone.

A Terrible Fellow

Here, published three months apart, are two good fat biographies of James A. McNeill Whistler: Roy McMullen's *Victorian Outsider* (Dutton, October) and *Whistler* by Stanley Weintraub (Weybright & Talley, January). In his relations with people, the painter was, as they say these days, a rat fink. From childhood on, he had total faith in himself. He got kicked out of West Point, basically for being a wise guy. He flopped at a cushy job in Washington, then took off for Paris and London, where he became a noted character in no time. He was vain, nasty, and pretentious. His two long-time mistresses got raw deals. But he was a great artist and a hard-working wit. To pick a few anecdotes: He was asked by a lady to help her determine whether a picture she wanted to buy was a genuine or a sham Turner, and Whistler refused, observing, "But, after all, isn't the distinction a very subtle one?" Another lady, who was paying him handsomely to do her portrait, ended negotiations with, "And if I don't like it when it is finished, Mr. Whistler, I don't have to take it, do I?" To which he retorted, "Ah, no, madam, that is not the case at all. Quite the contrary. If *I* don't like it, *you* can't have it." And he was mean: Someone told him that his enemy Oscar Wilde was writing a new and important work in Reading Gaol, and Whistler surmised that it "must be known as 'The Bugger's Opera'." No doubt about it, bastards make good copy. Weintraub, best known as a Shaw scholar, writes well (although I did find a "true facts"), and his affection for the terrible fellow shows.

A Mad Household

Sue Kaufman is no Dan Jenkins or George V. Higgins, which is a way of saying that I think her new novel will interest women more than men. *Falling Bodies* (Doubleday, January 11) is an intense and sad/funny portrait of a well-to-do, screwed-up New York family. Mother: neurotic, anemic, feels she is spiritual twin to Stan Laurel. Father: a bull in the bedroom and a bore in the living room (also given to devouring whole jars of caviar in the locked bathroom). Son: eleven years old, serious, and delightfully normal. Also a maddening live-in maid and a mother dying in a nearby hospital. The most moving part, to me, was a flashback to the time Our Heroine had an affair with an adolescent tennis bum. This should do as well as Miss Kaufman's *Diary of a Mad Housewife*.



Let's Do It

Ah, we cast the net wide here: coming up, *Toilet Training in Less Than a Day* by Nathan H. Azrin and Richard M. Foxx (Simon & Schuster, February 28). Here's a book that when you gotta have it, you gotta have it. The majority couldn't care less. A whole book? Five bucks? Yes, and well padded. The vital secret is having a doll that wets. And feed the victim lots of salty pretzels; make him thirsty. I turn away from the suggested diploma in "potty-training," or a "P.T."

Keepers

What with space problems, there aren't really too many books one can keep, but here are some I've added to my home library: *Crowell's Handbook of Contemporary American Poetry* by Karl Malkoff (T. Y. Crowell). Assessments, biographies, bibliographies, poetic movements since 1940. Sound. . . . *Gods and Mortals in Classical Mythology* by Michael Grant and John Hazel (Merriam). The dictionary makers give us an illustrated Who's Zeus among the Old Fellows. Take us to your Leda. . . . *The Good Soldier Svejk* by Jaroslav Hašek (T. Y. Crowell): the Czech classic in a new translation by Sir Cecil Parrott, two-thirds longer than the one you've been used to (which used the simplified spelling "Schweik"). Pronounce the good soldier's name "Shvayk." . . . *The Poet's Story*, edited by Howard Moss (Macmillan), shows poets that aren't one-arrow-to-the-quiver artists: Sylvia Plath, John Berryman, Carolyn Kizer, Anne Sexton, Richard Wilbur, and more.

WILLIAM COLE

Correction: In the December 4 issue we gave the wrong publisher for the children's book *Games (and How to Play Them)* by Anne Rockwell. The publisher is T. Y. Crowell.

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Books in Brief

THE MAGIC STRIPTEASE
by George Garrett
Doubleday, 288 pp., $7.95

George Garrett's latest work, a tidy fictional threesome, shows him to be a refreshing and casual yarn spinner of no little imagination. Distinctive in matter and manner, ranging in mood from comic to grim, these vignettes might have been written by different authors, except for the constants of Garrett's realistic, imaginative dialogue and dazzling quick-sketch portraiture.

The title story is a comic-strip fable brimming with magic and secret laughter that tells of one Jacob Quirk, an inveterate mimic so enamored of the concept of human freedom and man's ability to change that he devotes his life to the perfection of his mimetic art and, ultimately, to self-transformation. The extent of his vagaries limited only by his own imagination, Quirk buttons himself into bodies and peels them off at will as he pursues the rich varieties and subtleties of human experience.

Predictably, he soon comes to an enigmatic end, and we are left with the bareskin message of his magic striptease: "In whatever shape and form one finds himself, the only possible contentment accessible to a human being is to be at peace with oneself and rejoice at being alive."

Garrett calms down in "Noise of Strangers," a gentle sketch in counterpoint of a small-town sheriff and a small-time drifter rubbing shoulders in a dusty, landlocked Florida town. Framed by suffering and self-delusion, it is a subtle and disquieting portrayal, in a mood quite contrary to the frolicsome spirit of its companion pieces.

In the final story, "The Satyr Shall Cry," Garrett has created "a movie soundtrack in various tongues and voices" that is a delightfully frothy recreation of a frenetic, improbable evening of revivalist preaching, whoremongering, tent burning, robbery, and murder. The jumble of happenings is gradually illuminated as the bevy of religious zealots, pubescent psychopaths, and just plain well-meaning folk juggle their testimonies. It is an engaging tale of humorous circumstance, and a fitting capstone that will leave the reader high on the art of this raconteur.

SUSAN HEATH

•

UNRECEIVED OPINIONS
by Michael Holroyd
Holt, Rinehart and Winston
259 pp., $7.95

Mr. Holroyd's is one of those unusual collections of essays that are thematically connected to one another. They are about writing and writers—about the capriciousness of fame in the literary marketplace. Mr. Holroyd grinds an ax with remarkable guile, lacking as he does that instinct, grown ever more endemic among writers with a case, to be either overwrought or elaborate about the news he brings the world. Still, there is an informed spleen here, which makes his observations about the English and American publishing world as sharp as anything one has seen on the subject. But in the essay that appears at first glance to be thematically unconnected to the rest of the pieces here, "Harvard On My Mind," Mr. Holroyd has unleashed his unreserved contempt, and it is marvelous to behold. His memories of the Harvard "radicals," the SDS goon squads, of the disgraceful capitulation of the learned men on the faculty to the most antidemocratic forces abroad on the campuses in the late Sixties and early Seventies are reconstructed with an altogether proper sense of wonder that these things did take place; that these men and their students did exist; that they took themselves seriously. Most of Mr. Holroyd's lacerating humor is unleashed on the gibberish that the students and their faculty followers spoke: For it was clear to him, as to many other observers of the academic upheavals in question, that the new revolutionary morality that washed over students and faculty afflicted them with the peculiar inarticulateness that comes to those from whose minds reason has fled. Mr. Holroyd's temper here, and throughout this collection, is evidence of his singular aversion to cant, and in that regard, this essay is rightly of a piece with the rest of them here—all a rare literary pleasure.

DOROTHY RABINOWITZ

•

MY LIFE, MY THEATER
by Ida Kaminska
translated by Curt Leviant
Macmillan, 310 pp., $7.95

Ida Kaminska's stage career began in czarist Russia, where, in 1904, she played opposite her famous mother, Esther Rachel Kaminska, the mother of Yiddish theater. The war and the politics of World Wars I and II committed Mme Kaminska and her family to a career of enforced wandering to a degree that few theatrical lives have ever had to sustain. It was both as a Jew and as an actress that she fled the pogroms of World War I, that she escaped from Nazi to Soviet hands in World War II, and that finally, in 1968, she left Communist Poland for the United States. She produced her theater under extraordinary circumstances, under the fist of whatever political caprice prevailed: The Communist State Theater had its own notions about what theater should consist of. Mme Kaminska endured in her attempts to have a Yiddish theater in Poland until the Israeli-Arab war of 1967, when the always endemic anti-Semitism of that country surfaced again, this time in the guise of violent anti-Zionism.

The fascinations of her book are many, and not least among them is the fact that it is about the life of theater: about the attempt to find a place for art in a society wholly totalitarian in nature, and about the attempt to preserve the remnants of a culture from the forces that had already destroyed the rest of it. There were not many Jews left in Poland after World War II, and there were fewer by 1968. It is with desolation that one recognizes the names of the richly populated towns—Vilnius, Bialystok, Lublin, Rovno—to which, in the early years of her career, Ida Kaminska had brought her theater;

FRASER YOUNG
LITERARY CRYPT NO. 1

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. *Answer on page 50.*

UELO QYV VZY LEUY JBS KYALQ TAVVO, BLFO VB FBPY VZY XSYGAV BJ KYALQ PYLPAKFY.

QSEXAEL

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for one knows the fate of the once bountiful life there. Mme Kaminska's is one of the more compelling of actresses' lives set to paper, as anyone will find who has ever had an interest in the theater or, for that matter, in the politics of our country.

D.R.

•

IN SEARCH OF ALI MAHMOUD: AN AMERICAN WOMAN IN EGYPT
by Vivian Gornick
Saturday Review Press, 343 pp., $8.95

The Ali Mahmoud of Miss Gornick's title is an Egyptian who came to America to pursue his studies. Her interest fired, so to speak, by an affair with Mr. Mahmoud, Miss Gornick set off to discover the nature of Egypt and of Ali Mahmoud's countrymen. There she met Ali's mother, who sat writing lonely letters from Cairo to her son in Cambridge; she looked into the life of the women in Ali's country, for, it undoubtedly occurred to Miss Gornick, Egypt must be a prime place for the study of woman's estate. In addition to all of this, Miss Gornick is Jewish, a complication for a traveler in Egypt in our time, but a tempting one for journalists of Miss Gornick's sort, who understand that none of life's ironies are so remote that they cannot be sought out and put at the service of that self-reflection to which journalism is consecrated these days.

She meets some splendid Egyptians along the way, and these, too, are pressed into the service of that self-reflection as, finally, is the Mideast conflict itself. No reader can fail to appreciate the fact that Miss Gornick is a Jew in Egypt, for Miss Gornick is there to admonish him faithfully at every turn, "A Jew in Egypt, think of it! A Jewish *woman* in Egypt." Her American friends and advisers had begged her not to go. Her mother, one of those extraordinarily vulgar representations of Jewish motherhood, whose prominence in Miss Gornick's work is not a little pathological, also had asked her not to go. But she went. And with a truly remarkable store of ingenuousness, Miss Gornick informs the Arab-Israeli conflict with a special dimension: For the war, too, reveals Miss Gornick to herself. "Could I actually end my life in a shattering blaze of Israeli bombs?" Miss Gornick asks avidly. As she stands alongside Arab soldiers and Polish newsmen, looking across to the Israeli side of the canal, she is excited by the thought that if an Israeli soldier started to shoot, the bullet might well find its way to her. For reasons that are not as clear as they might be, Miss Gornick believes that the bullet's choice of such a mark would be an irony of some sort.

But Miss Gornick is not shot, happily enough; the worst she suffers is a bruised thigh, when hit by a passing car in Cairo. In the end, she has an ear for dialect, and there are passages of pure travelogue that are interesting; but these are no match for a tendency to confuse affirmation with perception. Then, there is a school of writers (and Miss Gornick is a member) who are given to feeling the pulse of cities whenever they go outdoors. By the time they are a few doors down, and have encountered a stray cat and examined the posture of the milkman, it has become clear to them what the soul of the city is. What the soul of Cairo is, Miss Gornick learns as she goes: "Tenderness is what you feel in the streets, in the offices. . . ." One day a boy with a goat and Miss Gornick turn to stare at one another, and both begin to laugh. This, the author explains with some solemnity—that solemnity which must hasten, always, to catch up on the heels of laughter in the world of the ideologue—crystallizes Cairo for her, simply because "we were exchanging total human recognition." This, in turn, is the sort of prose that crystallizes the sensibility here, and the sort against whose inflation and soulfulness all the variety of Cairo is not proof.

D.R.

•

TAJOS: THE STORY OF A VILLAGE ON THE COSTA DEL SOL
by Ronald Fraser
Pantheon, 285 pp., $7.95

Inland from the good life on the Costa del Sol, hidden among the hills, lies a small, whitewashed Andalusian village called Tajos, where life passes slowly. Ronald Fraser journeyed to Tajos in 1957 and stayed for several years, listening to the life stories of the villagers, which he weaves into an oral history of that place.

With the old men and women we look back on the beginning of the century, when their lives were dominated by a land not rich in soil. The old villagers tell of the uneven distribution of land and recall the droughts and barren years. It is a tale slow and painful in the telling. They witnessed unending transition from monarchy, dictatorship, republicanism, civil war, to dictatorship again. To most of the older ones Franco was God. They loved him like a father, for he brought them jobs and he gave them food.

Ever since a tour company on the coast put Tajos on the map and deposited busloads of day-trippers in the village square to mingle among the Tajenos and buy handicrafts at reduced prices, the village has changed. The young Tajenos have abandoned the land. They know there is a richer life developing by the seaside, and already they are finding work on the coast as bricklayers and building laborers, shopgirls and hotel maids. Progress has spread to the village, bringing televisions and refrigerators, gas cookers and running water. To the old it is a miracle; to the young, a matter of course.

These autobiographical narratives form a document of great richness and simplicity, in which the changing patterns of time are clearly discernible. And yet one is haunted throughout by the indomitable repression of the mind and spirit of these people, steeped in village life, barely able to see beyond their own horizon.

S.H.

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Film

Police Story

by Hollis Alpert

One could account for all the cop stories on TV and in movies by the mounting menace of real crime. "Law and order" is already an old-fashioned phrase. It's sheer safety we're concerned about. When I moved into my New York apartment building ten years ago, each door had one lock, which could be double-locked for security. Within a few years, doors were sprouting an extra lock, fitted at the dweller's expense. These days I notice three locks on many of the doors, and if anyone forgets his keys, it is traumatic. Apartment ads now specify security: twenty-four-hour doormen, attended elevators, surveillance systems, even armed guards. And the tenants' dogs have gotten bigger.

Well, it's the business of the entertainment industries (motion picture companies and television networks are more firmly entwined than ever) to assess the mood and mind of the mass audience. Crime was always a staple, and when censorial restrictions loosened, crime on the screen grew more violent, more glamorous, culminating with that glorious epic *The Godfather,* which everyone went to see. However, the needle of the mystical audience barometer has swung the other way. Now it's the cop who's the hero. Note in this season's television offerings such series as "The Rookies," "Police Story," "Police Surgeon," "Toma," "Kojak," along with staples like "Hawaii Five-O," "Columbo," and "MacMillan and Wife."

IF ONE REMEMBERS that only a few years ago a movie was thought to be in danger of being ignored by the youth audience unless its law-enforcement characters were identified as "pigs," the switch is striking indeed. The new cop pictures have abandoned the term; at worst they substitute the word *fuzz*. Their heroes are rough-and-ready fellows; they talk the same lingo as the criminals they battle. It was probably *The French Connection* that established the new style and pattern, in which the cop sometimes seems as violent and amoral as the psychopath he chases. In *Dirty Harry* the cop ignored standard legal procedure in order to bring a crazy killer to heel, and he was censured not only by his superiors but also by film critics who regarded the picture's message as "fascistic."

The new cop—in movies and on TV—can outsprint an Olympic runner, handles a patrol car like a Formula V racer, has an independent lifestyle, is remarkably attractive to women in all walks of life, and is more likely to have affairs than to marry. Sometimes, like Columbo, he moseys around in a shabby raincoat and drives an equally shabby car. Or he disguises himself as a hippie, a junkie, or a vagrant, turning himself into a potential victim so that he can surprise a culprit with a flash of his badge.

The hack formulas will eventually pall, as all formulas do sooner or later, but cop movies can still be well out of the ordinary, as is attested by a new one, *Serpico*. It is based on the real-life story of a New York City detective who found himself sickened by the all-pervasive corruption he encountered in the nation's largest police force and was instrumental in exposing it to public gaze through the Knapp Commission. He was grievously wounded during a police raid, and it is still suspected that he was set up by his fellow officers. Peter Maas detailed Frank Serpico's adventures in a bestselling book, the source of a first-rate screenplay by Waldo Salt.

> "The new movie and TV cop can outsprint an Olympic runner and is remarkably attractive to women in all walks of life...."

Movies are considerably better than television at capturing seemingly authentic backgrounds. They have more time and more money, and more quality in production along the line. A screenwriter of Salt's stature wouldn't bother to write for television, nor, in all probability, would Sidney Lumet deign to direct for it. For Serpico, Lumet obtained this country's fastest-rising and perhaps best young actor, Al Pacino, who already looks as though he could give Marlon Brando some badly needed lessons. The film is strong, vivid, and entirely engrossing throughout its two hours.

But since drama inevitably takes precedence over balance, the film heavily emphasizes rottenness and corruption in the police department, while turning Serpico into a true-blue representative of honesty, integrity, and idealism. Maybe this was the actual case, but somehow one doesn't quite believe it. According to the film, there was hardly a patrolman, detective, or precinct commander who was not on the take in one way or another. Drug peddlers, gamblers, and other seamy members of the underworld were forced to make regular payments to the cops, and mayhem was done to them if they failed to meet the bagman's schedule. The inevitable impression one gets is that candidates for the police force had two main motives for joining up: to indulge their sadistic impulses, or to cash in on the easily available monetary goodies. But the entire force?

In the film Serpico finds himself against the system, which is shown to vein all the way up to the commissioner's office. Even the mayor, whom we must assume to be John Lindsay (there being no other mayor at the time of the story), keeps Serpico from making known his revelations, because, as the script motivates him, he is primarily concerned about keeping racial peace in the city and needs the police on his side. The film, which is well made and obviously "commercial," presents a police-force image that is downright scary. And it makes no bones about the truth of its charges. At the end a legend on the screen tells us that Serpico is living somewhere in Switzerland. Too dangerous here? Or enjoying his royalties?

But before we get to that point, we can't help but be intrigued by the figure of Serpico as fashioned by Salt and enacted forcefully by Pacino. We see him first as a relatively naive recruit encountering petty corruption and administrative knavery. Imbued with ambition, he moves up to plainclothesman status. He creates and changes costume to fit in more naturally with the seedy, grimy city neighborhoods. He's a nice, warm guy, who adopts a sheep dog, lives with a would-be ballet dancer, and alarms some of his co-workers by taking ballet lessons and attending ballet performances. "What are you reading?" one grizzled veteran asks him. *"My Life,"* answers Serpico. "It's by Isadora Duncan." The other cop looks aghast. An independent cuss, this Serpico, a charmer.

There's plenty of action, too, as Serpico collars rapists and hoodlums, and beats up a slimy Mafia member, who is utterly astonished by Serpico's attitude—after all, he's a heavy payer of police dues. And so we are given another prototype, this one a cop of integrity, duty, and devotion, fighting the forces of rottenness in his own chosen milieu. Who would dare call Serpico a pig? Even if the film perhaps overstates a situation, it's still something to see. □

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Top of My Head

by Goodman Ace

Cooling It at Sixty-Eight Degrees

Ever since the President went on TV to tell us we must all pitch in to help conserve fuel, we haven't been able to get up enough energy to do much these winter evenings. Just lounging around the house, watching our thermostat.

The room we sit in is dimly lighted, the rooms we are not in are pitch-black, and the current in our king-sized, dual-controlled electric blanket is cut in half. One night I sleep warm; the next night, she does.

Mr. Nixon has himself set the tone for our new Spartan life-style. No room temperature at 1600 Pennsylvania Avenue is over sixty-eight, and outdoor lighting of the White House is turned off, except for the dome. Where hardly anyone ever sits anyhow.

But he hasn't stopped there. There is also a rumor, which I just made up, that we could save enough fuel to heat and light a small town in Idaho if the President asked Congress to limit Henry Kissinger's flying to no more than twenty countries in a single year.

ANOTHER HOMEGROWN RUMOR is that all the green traffic lights across the country will be turned off. Go till you see a red light. Stop. Continue when the red light goes off. A 50 percent energy saving.

My proudest rumor concerns comic strips in which a character is suddenly stricken with a brilliant idea. A law will be passed prohibiting all cartoonists from drawing a lighted electric bulb over that character's head. A saving of energy at least equal to turning off some tiny bulbs on a Christmas tree.

That will show the oily barons in the Middle East that we mean business. This is the bold moral leadership that has been sadly lacking in our administration and that all Americans applaud, no matter the inconveniences of a cold Christmas tree.

But soft! What light through yonder window breaks? It is the light that shines upon a blessing endowed, a lesson to be learned from this blight that has settled upon our nation. The silver lining!

In the coming election years for governors, senators, and a new President, no politician will be prone to make outrageous promises to a cynical citizenry for a fantasy life of overabundance, as he did in days of yore.

Once upon a foolish time we were promised "two chickens in every pot." No matter, the people didn't have a pot to cook in.

Then there followed "two cars in every garage." Never mind, the people had only one car, which was parked at the curb.

What next? Now, since we have been warned that in the foreseeable future the energy crisis will get worse before it gets worst, what next indeed? The most pie in the sky any politician can promise is "two gallons in every car."

Another fringe blessing is that greater care will be taken in the selection of men for high offices. As Congress did in the long, cautious investigation of Gerald Ford for Vice President. The committees performed such a hatchet job on Ford that one got the impression they believed Nixon was trying to palm off an Edsel on the people.

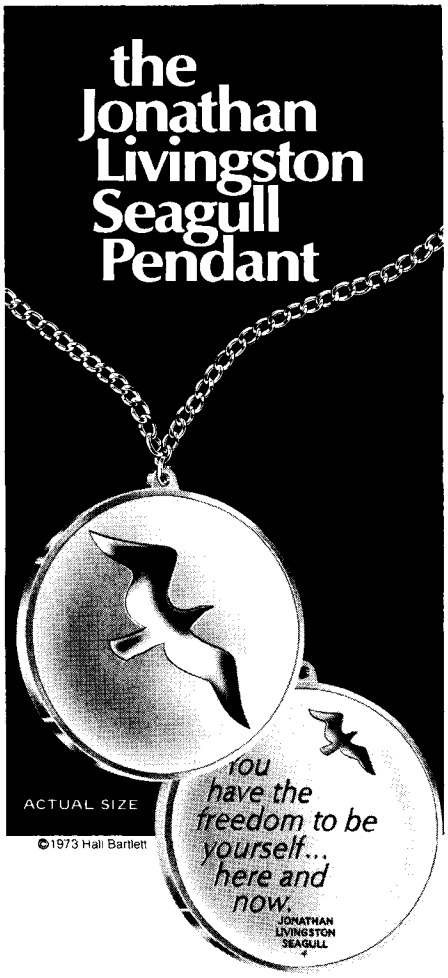
The People. Carl Sandburg wrote, "The People, Yes." To that may now be added, "The People, Know." At long last, for the first time in five years, the people have been asked to participate in their government, have been honestly told what our crisis is and how they can exercise their rights of cotenancy in a nation presided over by a President.

In the new sixty-eight-degree temperature of the White House, there is now among citizens a feeling of belonging, a togetherness brought about by a common adversity.

It's a whole new ball game, and we, the people, are not merely spectators but we are also players; we have been asked by our coach to pick up the ball and to run with it. There are now no coaches in the locker room, calling private signals and burglarizing the signals of the opposition team.

So, let there at least be a footnote in the history of our massive energy crisis that, when called upon to use less lighting, less heat, less gas, less electricity for our blankets and for our toast, We the People voluntarily accepted the exigency of a life with less power.

One can only hope our deprivations and cooperation will not be forgotten and will never be misinterpreted by our administration as a mandate to pursue its policy of "less power to the people." □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by Leo Rosten

A Bundle of Boo-Boos

As I turned a corner on Park Avenue, a lout bumped into me and glared, then split his oafish features into a grin as—extending his hand as if it were a lance—he cried, "Leo! My God, it's been a long time since I haven't seen you!"

And I knew the time had come to do a column on mind-benders and malapropisms. (I did a whole book on this theme, complete with learned footnotes, called *Rome Wasn't Burned in a Day: The Mischief of Language*. I *loved* that work and still can't understand why it didn't sell 684,923 copies, instead of a miserable 23,968.)

A line such as my Old Acquaintance tossed off can keep me awake for six nights running. (I often run in my sleep.)

A word about malapropisms. That word came into English *not* with Sheridan's character Mrs. Malaprop, in *The Rivals* (1775)—as any Tom, Dick, or Larry will tell you—but a century earlier. *Malaprop* was coined by Dryden, and it happens to be erroneous, incorrect, and cockeyed. Dryden must have been a klutz insofar as French goes, because the phrase *mal à propos* does not designate a comical misuse of words; it means not appropriate, not in season, not relevant. It does not mean what we use it for—a *lapsus comicus*, as my sharpshooting colleague in the Chaos Club, Felix Kaufmann, neatly dubbed it. So Dryden goofed—and Sheridan followed his example, and so do we all. This sort of thing reinforces my convictions about human ineptitude.

It is astonishing to me that English just had no word for verbal boners, fluffs, and funny near-misses until Dryden—i.e., until the seventeenth century. I am all the more dismayed when I ponder the very rich range of Latin and Greek roots available for naming neologisms. (*Neologism* is a good example of what I'm beefing about; *it* did not enter English until 1803.)

Anyway, makers of boo-boos certainly flourished in England long before their matron saint, Mrs. Malaprop, burst onto the stage. (A German scholar named Heinz Stallman turned out an erudite dissertation on malapropisms in English *up to* 1800, with a bibliography of fifteen titles, if you please, and I hope you do.)

For insatiable readers, I may say that English has coined some nifty surgical terms for linguistic gaffes:

Metathesis: The errant transposition of letters or sounds. Thus, saying *bettle* for *bottle*, *ribbon* for *robin*, or *Narmon Cizons* for *Norman Cousins*.

Mimesis: Incorrect spelling in rendering dialect, transforming the heard into the seen. Thus, *robber* for *rubber* or *heels* for *hills*, both used to transmit the peculiar articulation of Mr. H*Y*M*A*N K*A*P*L*A*N.

Metonymy: Using the name of one thing for another that is related to it. ("The White House announced . . ." means, of course, "The President didn't want to be blamed directly.")

Litotes (a beaut): Understatement via negation, to heighten irony. "They hung him from a tree by his heels: it was not an enjoyable elevation."

Paronomasia (don't go away): This merely means punning, or otherwise executing doodads with words. ("One man's Mede is another man's Persian," moaned George Kaufman.)

But leave me not bore you. I promised to give you some memorable howlers, of one sort or another. Here are my favorites, which I cherish more (as Damon Runyon put it) than somewhat. Not all are malapropisms, strictly speaking—but why speak strictly in a piece such as this?

"A lot of people my age are dead at the present time."
—Professor Casey Stengel

"Antidotes are what kill dotes."
—A child I adore

"An oral contract isn't worth the paper it's written on." —Samuel Goldwyn

"Radium was discovered by Madman Curry." —One of Art Linkletter's incomparable interviewees

"God bless the Holy Trinity."
—That placard actually led a parade of devout Catholics in Dublin some years ago.

"*No* one goes to that restaurant anymore; it's too crowded."
—Lawrence ("Yogi") Berra

"You can observe a lot by watching."
—Ibid.

"What a picture! It will be a feather in your eye!"
—Harry Rapf, a movie producer of Repute (Arizona)

"The Gorgons looked like women—only more horrible."
—A little child

"Rome is full of fallen arches."
—Leonard L. Levinson

"If your father was alive, he'd be turning over in his grave."
—A candy manufacturer, plus umpteen others

"Home is where you hang your head."
—Groucho Marx

"I don't want anything left undone that might cause the slightest embarrassment to my guests."
—I wish I knew who created that one.

"I know the king's English—and so is the queen."
—Jerome Hanna ("Dizzy") Dean

"Your whole fallacy is wrong!"
—Lancelot Anonymous

"Gender in English tells us if a man is male, female, or neuter."
—A sophomore student

"He was a poor boy who, entirely through hard work and brains, worked his way up to within a few cents of a fabulous fortune."
—A mayor of San Francisco, at a banquet for a local boy who had made good—money

"Don't pay any attention to him—don't even ignore him!"
—Reported to me by Daniel Bell, who often reports to me

"The driver swerved to avoid missing the jaywalker."
—*Elgin* (Illinois) *Daily Courier-News*

"Give a man enough rope and he'll hang you."

"People who live in glass houses *should not get stoned.*"

"He gets up at six o'clock in the morning no matter what time it is."

"Washington's farewell address was Mount Vernon."

"He who laughs last, lasts."

"Don't blame God; He's only human."

The reason I have not credited the last six pips is that I am blushing, with commendable modesty. □

Answer to *Literary Crypt* (see page 52): Many get the name for being witty, only to lose the credit of being sensible.
Gracian

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Manner of Speaking

by John Ciardi

In and out of the Dictionary

I always find myself going in for apples and coming out with butterfly bolts. The thing about apples is that it was always butterfly bolts I was really looking for in the first place. The apple that sent me was *That Pestilent, Cosmetic Rhetoric* by Chaneles, Sol, and Snyder (Grossman, 138 pp., $7.95). I am not sure what the book is about, though it seems to enjoy being whatever it is, which is more or less all about the curious terminology of formal rhetoric. What kept me from learning more was the first term, *bdelygmia*. The authors tell me it means "a torrent of abuse" and is pronounced be-del-*ig*-mi-a. But how can that be? *Bdellium* is mentioned in the Bible as an unidentified substance, perhaps gum resin, which in its Greek form would be pronounced *del*-e-'m. And from some corner of a gothic novel, I recalled that *bdellatomy* is what phlebotomists used to do when they attached leeches to suck blood from a patient and then cut the leeches so that they would bleed as they sucked. That kept the leeches (Greek *bdella*) from dropping off sated. But *bdella* is pronounced *de*-la. How, then, does *bdelygmia* get a "be" in front, and what does it come from? (And how's them for apples?)

I never found out. *Bdelygmia* is in none of my desk dictionaries; it is not in Webster's Unabridged, Second Edition, and it is not in the thirteen-volume *Oxford English Dictionary*.

An end of apples. But just look at these bolts. *Hooch*, I am told by *The American Heritage Dictionary*, derives from *Hoochinoo*. *Hoochinoo*, I learn from the *Encyclopaedia Britannica*, is a sourdough rendering of the name of a tribe of the Tlingit Indians of Alaska. So far so good, but back at the AHD I find it telling me that the Hoochinoos were "a tribe that made a kind of distilled liquor."

Let me say at once that I have a high regard for the AHD. Even for a lexicographer, however, this bland side remark amounts to felonious footnotery. "Distilled" liquor, say you? Hang it all, man, what did those Indians use for a distilling coil? I even found myself imagining that they cooked up some sort of mash (in what?), directed the vaporized alcohol against a block of ice, and caught the condensed runoff as vodka on the rocks. I made a note to remember that method in case I ever crash-land in the Arctic and happen on some leftover mash. Except as a possible future reference, however, I had to dismiss the idea. I can't think that the AHD would say "distilled liquor" without some remote reason for throwing in such a shocker. But what can that reason be? Does some sourdough, old malamute, or archaeologist have the information the AHD is concealing from me? And has no one at the AHD noted that such distillation, or even the simple process of brewing, would make the Hoochinoos the only Amerinds to have alcohol in their culture? I beg information and promise my grateful thanks for it. I will even pledge myself to answer pertinent letters.

And so (across the page) to *honeymoon*. *Moon*, of course, is used here in the sense of "month." The honeymoon, therefore, is the month of honey. But honey is not just a pet name. The root reference is to mead, a drink made of fermented honey and water. It was once Teutonic custom for newlyweds to drink at least one cup of mead on each of the first thirty days of their marriage, and mead was the ritual drink of marriage feasts. Attila the Hun, it is recorded, drank so much of the stuff at his wedding feast that he died of it.

Attila, I submit, was overdoing it. Yet what shall a man not be forgiven in the sweet name of love?

But are you sure it's love? The Webster's NWD, College Edition, 1956, has its own view:

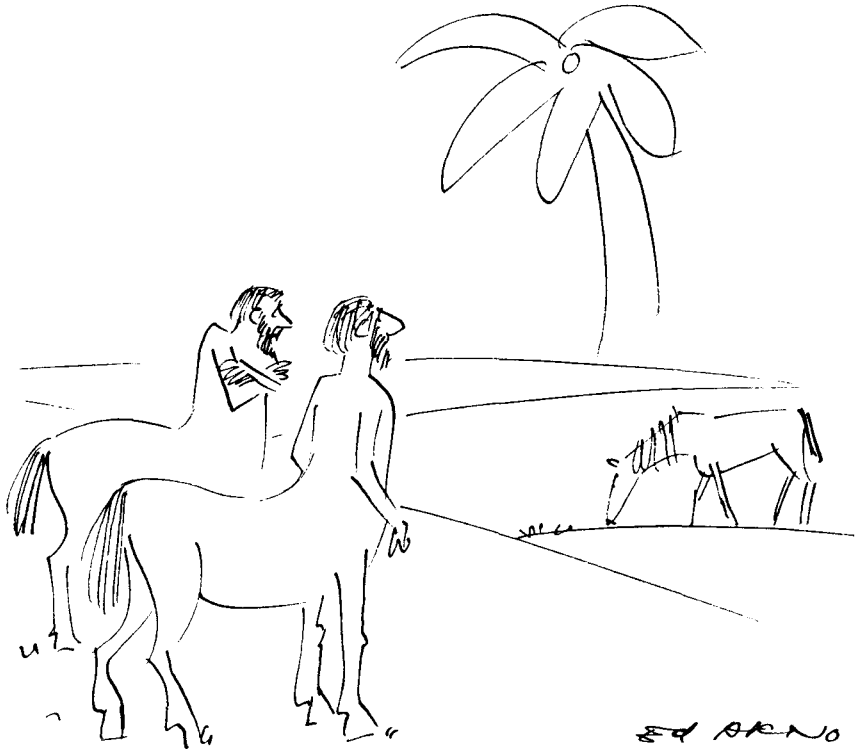
> Originally with reference, not to the period of a month, but to the mutual affections of newlyweds, regarded as waning like the moon; cf. German *flitterwochen*, literally, tinsel weeks.

By the second edition (1970), however, old sourpuss Noah had reconsidered his way to some question marks, his revised note reading:

> (? in reference to the waning affection of newlyweds), but ? folk-etymology from Old Norse *hjunottsmanathr*, literally, wedding-night month. [*sic*]

A sneaky and uninformative bit of evasion, I submit. Noah began by giving those honeymooners an evil leer and then retreated into a cloud of Old Norse question marks, without even mentioning mead and Attila's feast of love.

Pour your bdelygmia on him. Pronounced del-*ig*-mi-a, that is. If there is any such word to be pronounced. □



"It just shows you that nature can make mistakes."

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Curmudgeon-at-Large

by Cleveland Amory

Our New Year's resolutions boiled down to one, but a very resolute resolution it was. We would form a new society—one to reform all the ills of everybody. The name of this society would be as simple as its objectives would be all-embracing—The Society for Putting Things Back the Way They Were.

That means, mind you, everything. In fact, every time you see a new anything, or even hear of a new anything, you fight it tooth and nail. And you keep on fighting until you've got it back exactly the way it was.

You must suspect every new product, every new fashion, every new building, every new gimmick, even every new name. In your daily pursuits, when you chance on any change of any kind—a new house, a new store, a new restaurant, just a plain new digging—get out of your old car immediately and demand to know who's in charge. If there isn't anybody, as there so often isn't, take charge. If there is, first give him his rights and then right the wrongs. If he's a she, that may be your problem right there. Liberate her—from the chains of women's lib.

This new society will demand work—something that many of the newer members may not be familiar with. Suffice it to say that, in the old days, work was something used to pass the time between breakfast and coffee break, between coffee break and lunch, between lunch and afternoon nap, and between afternoon nap and cocktail time. In the evening, in what is now television time, it was called homework.

You think we are joking? Perish the joke. There is, son, nothing new under. If you don't believe it, we offer in evidence the following—as submitted by Murry Salberg of New York. Mr. Salberg has been reading the stories of O. Henry—all stories copyrighted in the years between 1899 and 1911. Herewith, his excerpts:

FROM "Hygeia at the Solito":
". . . dis chasin' cows is outer sight."

FROM "A Call Loan":
"What would you have done if they'd socked it to you?"

FROM "The Enchanted Profile":
"Well, man, how are the stories coming?"

FROM "Options":
". . . and I feel like putting you on."

FROM "A Knight in Arabia":
"That's out o' sight, kid."

HIGHLY CLASSIFIED DEPARTMENT—via Mrs. John Winder of Washington, D.C., who found it in *The Washington Post:*

Gilbert & Shonlieter Antiques Announces the Arrival of a New Shipment of Antiques from Berlin, Germany, and also a new baby.

An original, we hope.

TRAVEL NOTE—as discovered by Dr. Richard Wood of Louisiana State University, in the Baton Rouge *State Times*:

One of the joys of visiting Greece is to island hop. Here a distinguishing feature noted is the golden sun. One is impressed, too, with the ruins of early civilizations, the unpolluted air, the wrath of the inhabitants.

You ought to try the mainland sometime.

CHURCH NEWS—as noted by Lloyd Hockel of Oconomowoc, Wisconsin, in *The Milwaukee Journal*:

OAKLAND PARK, FLA. (UPI)—Six times since Easter, Satan worshipping occultists have broken into churches in this Southeast Florida suburb. . . . Father Jerome Martin, pastor of The Blessed Scarament, declined to discuss the break-in, but said that after his church had been desegregated several times, he installed an elaborate burglar alarm system.

We can sure understand why he declined to discuss it.

DRAMA DESK—as clipped by Mollie Bardue of Seattle, in the *Seattle Post-Intelligencer*:

The Repertory Theatre is "alive and well" in Seattle. The season's subscriptions, according to Peter Donnelly, Rep manager, are up over 8000, a net gain of 6000.

"It's not a question of numbers," Duncan Ross said yesterday in Trader Vic's. "It's like the actors say, 'I am going to play in front of full horses.' "

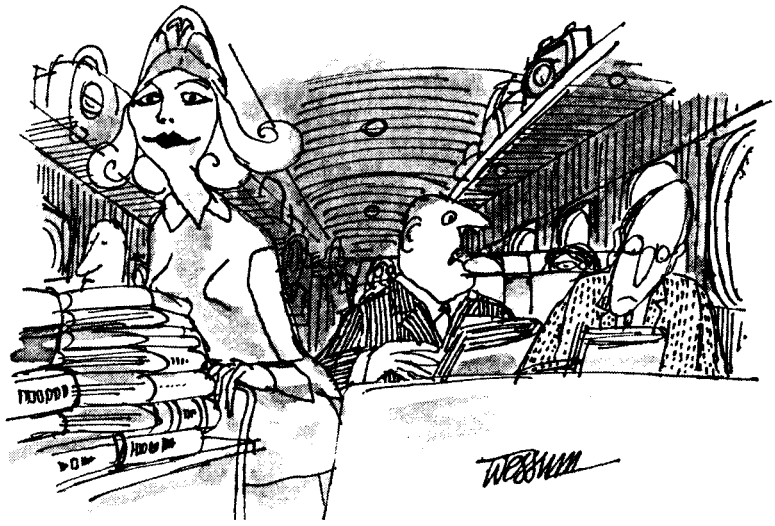
Well, at least it's better than playing in back of them.

BULLETIN ITEM—as found by Thomas Woehrle of Philadelphia, in the Yale Club of Philadelphia's report, under Alumni Schools Committee:

The result of the committee's contacting area schools, interviewing local applicants and encouraging exceptional applicants was 54 members of the Class of 1977 from 26 schools in the Philadelphia area. Despite the attempts of the committee to enlighten them, 30 misled local youths turned down Yale. Nonetheless, the committee's record of acceptance was well above Yale's overall average.

Harriton High School, Haverford School and Hill School each contributed 5 new freshmen. Three came from each of Episcopal Academy, Germantown Friends School, William Penn Charter School, Shipley School and Springfield Township Senior High School. Thirty-seven of the new Yale persons are men. The others are not.

Oh, come on now, you can say what they are. After all, they're still person persons. □



"You really have to worry about holding patterns when they start passing out books instead of magazines!"

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Do Schools Make a Difference?

For generations Americans have believed that education is good and, therefore, that more education must be better. They have also assumed that education takes place almost exclusively in the classroom—especially when formal instruction is taking place. Thus the period of compulsory schooling has been extended over the years, and we measure the education level of the general public by the average number of years of schooling completed by the adult population.

More recently we have become aware that children learn in many ways and in many places—from each other, from their families, from the society around them, from the media, and from the infinitely varied experience of just growing up. And during the tumultuous years of the 1960s, we became painfully conscious of the shortcomings of the schools and the limitations under which they labor in attempting to provide education for all our children. It was not surprising, therefore, that some commentators seriously questioned the value of schooling itself.

The skeptics had some negative evidence to support their questioning. For instance, a number of research studies found relatively little relationship between academic achievement and the amount of time children spent in school—either the number of hours per day or the number of days per year. And in 1966 the massive federal study *Equality of Educational Opportunity*, popularly known as the Coleman Report, found that the schools and their resources appeared to have little influence on academic achievement but that a child's social-class background was very closely related to his performance in the classroom. Clearly, the "facts" seemed to put schools and schoolmen on the defensive.

Now an even more massive study of the factors influencing academic achievement offers tentative evidence that in some areas, at least, the schools do make a difference. Undertaken by the International Association for the Evaluation of Educational Achievement (IEA), the study attempted to identify those factors that determine students' success in the schools of twenty-two countries, including the United States. Six subject areas (science, reading comprehension, literature, English, French, and civic education) were surveyed at three age levels (ten, fourteen, and eighteen) over a period of nine years. Analysis of the enormous volume of data collected will doubtless continue for years, but initial findings were reported last November at an international conference at the Harvard Graduate School of Education.

It is hardly surprising that the IEA study strongly supports the conclusions of the Coleman Report concerning the powerful influence of home background on success in the classroom. This influence was found to be particularly important at the earlier age levels (ten and fourteen years) and in the areas of reading comprehension, literature, and civic education. The public factors that appear to be most closely related to student achievement are the father's occupation (economic and social class), the father's and mother's level of education, and the number of books in the home. The data do not document any cause-and-effect relationship—the phrase "related to" is as far as the research scholars will go—but the clear implication is that these areas of academic competence are "home oriented" and reflect the attitudes and values of the home environment. But an important element that the IEA data add to our awareness of the problem is documentation for the fact that throughout the world, in many different cultures, children develop the basis for future verbal ability, the most vital capacity for academic success in contemporary schools, before they ever enter school.

On the other hand, the evidence produced by the IEA study indicates that schooling is strongly related to academic achievement in science and in the study of foreign languages. One of the strongest variables in accounting for differences in achievement among national systems of education, for instance, is the "opportunity to learn," the degree of student exposure to given areas of a subject. There is some evidence, too, that teacher competence, both in subject matter and teaching technique, varies greatly among nations and is related to student performance. A third factor that appears to bear a significant relationship to the level of student achievement, both in comparisons among nations and among schools within single nations, is the time a student devotes to a subject.

Such modest positive conclusions from so massive a research effort are likely to leave the layman with the feeling that evidence has been developed to document the obvious. These are things we have always known. But it is important to remember that other studies, such as the Coleman Report, did not find such evidence. We should remember, too, that in developing research instruments that would be equally valid for widely differing school systems, the IEA had to content itself with crude measures of educational outcomes. More refined analysis of the data for individual countries will doubtless be forthcoming.

But the importance of the IEA study is not its value, or lack of it, for determining immediate education policy in the participating countries. Rather, its significance lies in the base it provides for more sophisticated studies of the factors influencing educational achievement that have been identified and isolated. Professor Benjamin Bloom, in his IEA/Harvard Conference papers "Implications of the IEA Studies for Curriculum and Instruction," suggests the kinds of follow-up studies that are needed. He notes, in relation to time spent in studying a subject, that there is a strong likelihood that "the *involvement*, or the percent of time in class that the student is actively learning the subject, is a significant element in student learning." It appears, he notes, that in some cases students are actively engaged in learning for 90 percent or more of the class time, while in other cases it is only about 50 percent of the time. Clearly, the number of hours devoted to formal instruction is only half the story.

The IEA study answers few questions, but it raises many new ones and points directions for further study. It is a major first step toward identifying those factors that make for academic achievement.

JAMES CASS
Education Editor

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Education

Berkeley: What Hath Reagan Wrought?

California's bruising political war with the campus is over, and the great university at Berkeley is clearly the loser.

by Roger M. Williams

Berkeley, California

The University of California's war with Ronald Reagan has ended. Reagan has spiked his heavy cannon, and the university is regrouping behind its walls. It is impossible to assess precisely, amid the debris and the verbiage, the extent of the damage. But the clear loser is the university's preeminent campus, Berkeley. Its growth has been stunted, its image tarnished, and its spirit—the intangible self-assurance and optimism that pervade great institutions—severely dampened.

This is a situation shared by much of the rest of California, as it comes down off the high it created for itself in the decade of the fanciful "westward tilt" toward national leadership. But Berkeley's experience is more painful, because its leadership was neither wishful nor rhetorical. It was real. Berkeley was the finest public institution of higher education in the United States; it was arguably *the* finest, public or private. Berkeley's experience is more painful, too, because it didn't fall from the heights. It was knocked from them, largely by the onslaughts of Ronald Reagan and his followers.

Berkeley now sits in what its chancellor demurely calls a "steady state," which means in effect that: (1) it will not be whipped again if it behaves politically, and (2) its expansions and innovations—hallmarks of a great university—will have to come at the expense of existing programs. No less a Berkeley partisan than Clark Kerr, whose efforts in its defense cost him the University of California presidency, sees a negative impact of the Reagan years that reaches far beyond the state borders. "UC was moving forward very rapidly," says Kerr, "with new campuses, with Berkeley rated ahead of Harvard overall [by the American Council of Education in 1970], with the Berkeley and UCLA libraries ranked numbers two and four nationally. That forward motion was stopped dead in its tracks, and California's leadership in public education stopped with it. That kind of leadership has to come from somewhere. The New York university system is still giving some. So are Florida and Illinois. But not California."

According to many observers, the decline that Kerr notes was inevitable. Some say that even without Reagan it would have started when it did and that it would have proceeded as quickly. In the late 1960s state governments were feeling a tight financial squeeze, and the public as well as its legislators had become convinced that their universities had been getting too fat for too long (an assessment that many inside the universities agree with). But the impact of Reaganism alone on the University of California should not be underestimated. On both the economic and political fronts, Reagan fired the first telling shots, well ahead of national trends.

Further, Reagan acted as an ideological, almost vindictive, crusader against the university. To be sure, California had severe fiscal problems when Reagan took office, and substantial cuts in university appropriations might well have been necessary. They could have been made regretfully or at least sympathetically. Instead, Reagan made the cuts—then and for the next few years—with the gusto of an old saloon buster, dragging in Americanism and the grosser forms of anti-intellectualism to justify what he was doing. While there doubtless was political opportunism in his actions, there was pure Reagan in them as well. "He has a sheer lack of respect for higher education," says a member of the state board of regents. "I think he really despises anything other than the kind of little college that he himself attended [Eureka, in Illinois]."

Reagan alone could not have grievously wounded the university. That took outside help, and there was plenty of it. Starting with the (in retrospect) extremely mild free-speech movement, California student radicals escalated their demands on, and insults to, the traditional university system, thereby alienating and frightening the taxpaying public—and a large segment of the faculty as well. Activist faculty members chipped in, threatening at one point (after the 1970 invasion of Cambodia) to "reconstitute" the Berkeley campus as a flat-out political force. A survey conducted in mid-1970 found 70 percent of Californians wanting the public to have a stronger hand in running higher education and more than half wanting to fire professors who opposed official policy.

Wide World

In 1967, while battling with UC, Governor

Reagan's educational policies were aided by the striking slowdown in California's growth rate. While that was alarming to the state's chauvinists, it provided perfect justification for cutting expenditures for education: Shortfalls in tax revenues were expected, and not so many California kids would have to be educated after all. Reagan benefited, too, from the reluctance of prominent, politically influential Californians to defend the state's universities against his attacks.

This aggregation of fiscal demands, student excesses, ideological crusading, and public animosity was unloaded principally on Berkeley, which had consistently been the most radical campus in California and probably in the nation. Actually, student radicalism focused on Berkeley a hostility that had been building around the state. In the postwar years, Berkeley was California's most notable public university, and the state was proud of it. Californians knew that their sons and daughters could go there and get a good education, and practically

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Reagan addressed 3000 protesting students.

every town in the state was run by lawyers and bankers and whatnot who had done that. Then the state began to grow rapidly. Clark Kerr launched his "multiversity," a three-layered, educator's dream of junior colleges, colleges, and universities, with Berkeley installed regally at the top. Berkeley became an elite institution—shunting aside all those reasonably able students who'd been admitted in the past. It became a place to which the poor sent the rich, or "advantaged," and whatever sense that made educationally, it could not for long make sense politically.

All this has brought Berkeley to its present diminished condition. One must carefully point out that the diminution is relative—to what the institution was and what it was intended to be—and that at this point Berkeley remains one of America's finest universities. Nonetheless, cracks have appeared in the solid structure that was pre-Reagan Berkeley. Some of the cracks are easily spotted; most are not. Each of them portends a significant weakening in any university that wants to be judged great. The most visible of the cracks is the library, where Chancellor Albert H. Bowker, a resolute optimist, has described the situation as "desperate." Under Reagan's relentless budget cutting, the library's rate of acquisitions has dropped below that of the state universities of Georgia and Colorado, schools that by Berkeley's major-league standards are Double A–league at best. The library's strength is in periodicals, which claim 55 percent of its budget; a substantial number of periodical subscriptions has been dropped, and the prospect is for more of the same. Reagan can hardly be expected to see the importance of the problem. It was he who suggested, in the first years of the library's financial straits, that it raise money by selling its rare-book collection; after all, who was reading rare books?

The university administration cites building maintenance as a critical concern. In fact, the buildings are more rundown these days—some are not earthquake-proof—but there are more important measurements of Berkeley's condition. The summer quarter has been dropped for lack of funds. One hundred ten full-time faculty positions have been lost, and dollar-conscious administrators are trying to "lose" others. Student-activated experimental courses have been reduced to an insignificant few, the result primarily of political pressures to which administration and faculty capitulated. Experimentation of this kind died at Berkeley in 1968, when students tried to institute a course in racism with black nationalist Eldridge Cleaver as lecturer. Reagan and the regents squalled, and Charles J. Hitch, university president, "compromised" by letting Cleaver speak just one time; Hitch also refused to give academic credit for the course, although its intellectual value was the equal of many in the Berkeley catalog.

What else has Berkeley demonstrably lost? A number of departments, victims of reordered priorities in a tight-budget situation. The Department of Demography has been phased out, and the design department is suffering the same fate. The agricultural sciences have been cut down and reorganized. The School of Criminology is awaiting execution. This type of loss is not necessarily damaging; it can be considered a healthy and necessary reorganization. Many at Berkeley take that view, not only about the demise of departments but also about the broader strictures on the university. Chancellor Bowker, citing Francis Bacon, told the regents last fall that adversity might even be less hard to endure than prosperity and that "the serious financial constraints placed on Berkeley . . . have done us some good."

Certainly Berkeley has not lost students, actual or prospective. Its enrollment of thirty thousand is well over its planned ceiling, and as Bowker notes, "the demand for admission has continued unabated." At the Law School there are more than ten applicants for each opening. It and Berkeley's other graduate schools draw a disproportionate number of out-of-state applications, and excellence is not the only reason; out-of-state law students pay $1500 in tuition their first year—comparable eastern schools cost twice as much—and only $750 for each of their next two years, when they qualify as California residents.

On the surface, Berkeley's faculty has not noticeably declined in quality. During the worst years of the Reagan-radicals' excesses, several highly esteemed Berkeley professors departed for more tolerable campuses. Resignations of non-tenured faculty climbed to 15 percent in 1969–70 but quickly subsided. Resignations of tenured people never got above the 2.5 percent they had reached in 1965–66, when "free speech" was filling the air outside the student union, and for the last couple of years they have been at their lowest point ever. Whether good faculty have stayed away from Berkeley is much harder to assess, but certainly they have not done so in large numbers.

Yet, there are worrisome signs. Numerous departments can cite recent cases of top men leaving or declining to come to Berkeley. Phillip Damon, one of the nation's leading scholars in comparative literature, is resigning to take a post at Stanford next year, and Berkeley's constricted budget—in this case, too few teachers for too many students—is known to be a major reason. "It's not a salary problem," says a colleague of Damon. "He wants support for the comp-lit program, and he can't get it." Before criminology was threatened with extinction at Berkeley, the school tried hard to recruit University of Pennsylvania sociologist Marvin Wolfgang, an outstanding man in the field. Wolfgang had often expressed interest in Berkeley, but on close examination he found the university unable to commit the kinds of resources he believed necessary to carry on a first-rate program.

"No really top man is going to take a job that promises the status quo or less," says Dr. Bernard Diamond, a longtime professor in the Criminology School. "He wants something challenging, something he can build on." Further, says Diamond, he usually wants "academic fringe benefits": lab space, a good equipment budget, the opportunity to bring junior associates with him. The steady-state institution cannot offer these things to many people, and Diamond believes the faculty is sure to suffer as a result. "In past years," he says, a bit wistfully, "an invitation to come to Berkeley was kind of a command performance, superseded only

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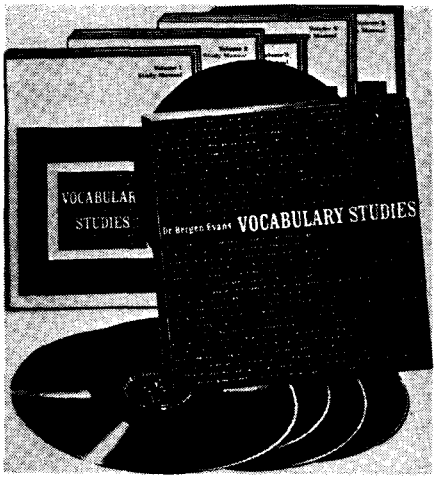

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by one to Harvard, and not always then."

The chief threat to the Berkeley faculty, however, lies not in the loss of individuals but of positions. Professor Damon's colleague fears that Damon will not be replaced, and the dean of humanities admits that the two departments for which he worked will have to fight for a replacement; they will have to "list that as a top priority," the dean puts it delicately. Some faculty members foresee more subtle damage resulting from the pressure to reduce the number of faculty positions: a reluctance by departments to push out subpar people, for fear of not being allowed to replace them.

Berkeley's problems are more tangible and more acute in the program area, particularly in the physical sciences. Both the physics and geology-geophysics departments are suffering serious shortages of laboratory equipment. "Our equipment for teaching is either obsolete or worn out," says Ian Carmichael, chairman of geology and geophysics. "Since we have a hard time replacing it with anything new, we're turning out people who may be as well trained as they would've been ten years ago." Eugene Commins, chairman of physics, describes his lab operations as "shoestring" and says, "Another couple of years like this and we'll be in dire straits." Commins also reports a marked slowdown in the number of foreign students studying in his department: "It was about 750 five years ago, is 350 now, and in two or three years it will probably be zero." The vast majority of foreign students need waivers of tuition to be able to come, and those are in increasingly short supply.

Physical scientists here consider their departments a national resource, not a collection of teachers and equipment in the service of California alone, and their attitude is understandable. It goes to the heart of the question of what a great university is all about. Reaganism—the man himself is hardly alone in this—insists that the University of California exists to serve the state and its people; this attitude also is understandable, but it leaves little room for long-range, time-consuming research, in the physical sciences or elsewhere.

Although the chancellor's last report to the regents talks cheerfully about "program initiatives," a wide range of faculty opinion holds that new programs at Berkeley are now very difficult to institute. The reason is simple: In a steady state, where growth is minimal, new programming becomes primarily a matter of university politics, with decisions being made on the basis of, Whose hide do we take this out of? The only alternative is outside funding, and these days that is hard to find. Departments as disparate as English and health sciences are feeling the effects. Charles Muscatine, a professor of English, calls the situation "unbelievably bad." Experimental programs that do get started must soon be accepted as regular budget items, and there, too, they come up against the inertia of steady state.

A case in point is a "medical school without walls" initiated two years ago. (Berkeley is one of the few large universities without a standard medical school.) The program instructs a dozen students in the fundamentals of health care, de-emphasizing gadgets and specialization. Its modest cost has been borne by a foundation thus far. The university will have to take over the program in another year, and Dr. Diamond, one of its champions, is pessimistic about the prospects for that. "It will probably wither," Diamond says. "Not because of its quality or the need for it, but because everybody here is fearful of new ventures." Chancellor Bowker terms the restrictions on new programs "just a fact of life" in American higher education. "In the Fifties and Sixties," he says, "if you made a mistake, if you put in a program that wasn't first class, you could let it sit and get rid of it with growth. You can't do that any longer."

Berkeley finds comfort in the fact that other universities are facing many of these same problems and that Berkeley's diminished condition can be seen in relation to the generally weakened state of higher education. While that is true, it seems reasonable to judge Berkeley on its own merits, because it has been America's premier institution and because it has come under unique political pressures. One must think back to the segregationist South—perhaps as far back as Gene Talmadge's early-1940s vendetta against the University of Georgia—to recall a governor who has treated his state university as Ronald Reagan has. "Our morale and image have taken one hell of a beating," says Professor Sanford Kadish of the Berkeley Law School, "and in that you can certainly single out Reagan—for a reckless undermining of public confidence in the value of higher education in general, and in UC and Berkeley in particular. It's frightened some of us. It's made us look for ways to tell the public that we're doing important

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things, that we're performing social tasks with immediate payoffs."

Observers of California politics agree that Berkeley as a political issue is dead. It died with student radicalism and the resultant softening of public opinion toward the university. The defeat in 1970 of Max Rafferty, the arch-conservative state superintendent of public instruction, is regarded as the clearest sign of changing times. Governor Reagan seldom denounces the university nowadays; indeed, he attends only one-third of the regents' meetings, which he used as forums for his bombast during the late Sixties.

Anti-Reagan sentiment at Berkeley appears to have settled into a quiet, ongoing animosity. Gone are the lively days when students struck back with fiery speeches and mocking posters. Reagan, obviously fearing student reaction, has not made a public appearance on the Berkeley campus during his seven years as governor. His last private appearance there, to attend a regents' meeting, was marked by his flashing a finger—grinning all the while—at a group of students. The *Daily Californian* ran a photo of governor and finger on page one, noting that the gesture came from a man who had been morally outraged by the free-speech movement. In a more mature effort to counteract Reaganism, Berkeley students now operate a lobbying office in Sacramento. Most students think Reagan has "really decimated" the university, according to Steve Ross, an editor of the *Daily Californian*, who adds, "We're not getting as good an education here now, not in terms of what the state can provide."

Behind the present quiet political facade are a number of important and potentially disruptive issues. One is Reagan's long-standing demand that university professors spend more time in the classrooms. He has a formula worked out for each level of the California system. Chancellor Bowker, anxious to avoid political management in such a sensitive area, has established standards of his own to assure that Berkeley's teachers do more teaching. Another, currently livelier, issue is tuition. Reagan wants students to pay a larger portion of the cost of their education. In recent years the administration has instituted and substantially raised tuition, but Reagan considers it still far too low. The university budget remains an ongoing issue, with Reagan routinely reducing budget requests put forward by the university system. (Berkeley's budgets have fared considerably worse than those for UC as a whole. During the decade ending 1972–73, Berkeley's share of state funds rose from $45 million to $80 million, which, according to university officials, has meant an actual reduction in purchasing power.) In last November's election, Berkeleyites worked successfully to help defeat Reagan's controversial Proposition One, which would have set limits on the state's tax rates. They saw in the proposition an attempt to impose future binding restrictions on state support of the university.

California's board of regents, which reflects the polar ideological divisions in the state, is no longer the antagonist of the university that it was in the early Reagan years. Despite Reagan's having appointed or controlled one-third of its membership, the board has increasingly sided with UC in the ongoing struggles against Reaganism. Moderation is now the guiding philosophy of the board.

With the board back where it should be, on the university's side, UC administrators can pay more attention to an increasingly important political force—California's large and now aggressive minority groups. These groups are well represented in the state legislature, and they have no ties to and little sympathy with "elitist" institutions like Berkeley, which, deliberately or not, have operated as bastions of the white middle class.

Between 1968 and 1972, Berkeley more than doubled its percentages of black and Chicano students and increased the percentage of Asian-American students from 9.3 to 11.7. Willie Brown, an influential black assemblyman, says that is inadequate. Brown seeks an open-admissions policy. Citing UC's disproportionate claim on the state's higher-education resources, he also seeks to have minority and low-income students share the benefits of the disproportion. (These measures are anathema to the governor, who believes that academically unqualified students should start at lower levels of the system and, if they can, work their way up to the universities.)

Some political observers give UC generally low marks for its political maneuvering in Sacramento. An aide to a powerful state senator remarked not

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long ago that the university system's full-time capital lobbyist "doesn't know anything except what kind of drink to serve you when they give a party." Lewis Butler, a politically well-connected San Francisco attorney, says: "The university's future depends a good deal on whether it has somebody who can explain and justify its activities to the people—and particularly to the legislature. After all, the state has a legitimate interest in what the university is doing and producing." Neither President Hitch nor Chancellor Bowker fills the role of public salesman for UC; Bowker had a reputation for shrewd political dealing in his last post, chancellor at CUNY, but he seems to have left that skill in New York. "Maybe Charlie Hitch can't actually sit down and negotiate with Willie Brown," says Lewis Butler, "but Brown at least has to feel that the university people respect him."

Berkeley and UCLA together are involved in another quasi-political struggle, over the distribution of funds among the two dozen fiercely competing universities in the California system. The newer universities in the system are ambitious and often dissatisfied with the educational functions allotted them under the state's master plan. A number of them want more graduate schools, the right to grant Ph.D.s, and ever-larger shares of the higher-education budget. Berkeley and UCLA of course have been resisting this. They lost an important round a couple of years ago, when nineteen state colleges won the right to call themselves universities. That change had Governor Reagan's approval. But the governor now seems reluctant to continue building up these institutions, some of which have been suffering declining enrollments.

Reagan, who has aching presidential aspirations, has declared that he will not run for a third term as governor this year. If he does not, there are at least a half-dozen Republicans and an equal number of Democrats eager for the job. With the exception of Lt. Gov. Ed Reinecke and Atty. Gen. Evelle Younger, all of the leading contenders appear more friendly toward the university than Reagan has been. No matter who succeeds Reagan, however, not even the most optimistic official at Berkeley predicts a return of the sky-high budget days. For Berkeley, as for most public universities, the steady state is unavoidable for the foreseeable future. Whether that will permit greatness as Berkeley has known it in the past depends on who is defining greatness and against what standards. □

Don't Politicize the University

by Sidney Hook

Every teacher who takes his vocation seriously must be intellectually concerned about the social conditions that bear upon his activity and that support or frustrate his educational goals. This is what I mean by his sense of mission. If he cares enough about his students, his subject matter, and the effectiveness of his teaching, he must care about *more* than them alone. But in pursuit of that mission, he must not mistake the classroom for the barricades and seek to politicize the university for a cause that as a citizen in his private capacity he is perfectly free to pursue.

The effort to politicize schools and universities from within is foolish for many reasons today, the most obvious being its counterproductive character. For nothing is more likely to bring about the politicization of the university from *without,* and from a perspective extremely uncongenial to that of the new progressive critics of education. In combating this internal politicization one of the most formidable problems is coping with the teacher, no matter what his discipline, who, encouraged by some of the prophets and seers of the new educational and social order of the future, regards his class as a staging ground for revolutionizing society or for disrupting the local community if its norms of social morality fall short of his own notions of the good society. In pursuit of a political commitment, he is often led to abandon elementary principles of professional ethics and sometimes to deny, in an apology for his political mission, that any distinction can be drawn between objective teaching and indoctrination.

The following passage is not the most extreme pronouncement of this point of view. It can be matched by others. It acquires a certain piquancy because it appears in a publication of Teachers College (*Perspectives in Education,* Fall 1969) where John Dewey formulated the principles of education for a free society. So far as I know it has not brought any critical response. Says the writer:

> It is the task of the teacher to educate—to educate for change—to educate through change. To educate for orderly planned revolution. If necessary, to educate through more disruptive revolutionary action.

John Dewey would have been the first to repudiate this travesty of the role of a teacher in a free society. The task of the teacher is to educate students to their maximum growth as perceptive, informed, and reflective persons so that they can decide intelligently for themselves *what* is to be changed, *where,* and *how.* It is not the teacher's function to indoctrinate his students in behalf of any cause no matter how holy, to brainwash them into becoming partisans of revolution or counterrevolution, or even to prod them to take the stance of radicals or standpatters. To declare as this teacher does—and unfortunately he is not alone—that students are to be educated for and through "disruptive revolutionary action" is to declare oneself morally and pedagogically unfit to inhabit the academy of reasoning and reasonable persons.

It is false to assert, as is commonly done, that the American school system today, especially in our major cities, incorporates the ideals of Dewey's educational philosophy. It is also false to claim that its radical critics today are justified in invoking his ideals for their distinctive proposals.

John Dewey's philosophy has still a great deal to teach us. But it is not the first nor the last word on our problems. To his words of wisdom we must add our own, for we face conditions and challenges that either did not exist or were not so acute in his day. □

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Sidney Hook retired from New York University in 1972, after forty-five years of university teaching. This article is from his new book, Education & the Taming of Power, *published this month by Open Court.*

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The Educator's Bookshelf

Covenant With the Future

The potential of community college cooperative education for providing a significantly more meaningful education for disadvantaged students is just being recognized. Because many community colleges have an open-door admissions policy, a guidance emphasis, developmental education, and an urban location near pockets of poor in the inner city, they are in a position to make an important contribution in this regard. Additionally, cooperative education–modified community colleges offer new hope for disadvantaged students in the form of financial aid accruing from work experience periods, pertinent social and occupational experiences which augment studies, and accelerated assimilation in the economic, political, and social structures of the community.

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—Cooperative Education in Community Colleges *by Barry Heermann. Published by Jossey-Bass, Inc.*

College Is Just the First Chapter

If undergraduate programs are infused with the spirit of lifelong learning, profound changes must be made in the objectives of courses and in the assessments of student proficiency at achieving those objectives. Much is made of student demands for less reliance on grades and formal examinations. If the learning experience is never ended, then grading for an understanding of a specific block of knowledge is not as important as assessing the student's ability to respond to changing demands made on his problem-solving facility. It is conceivable that in the interests of lifelong learning, one of the requirements for an undergraduate degree might be the student's ability to analyze issues or principles in areas entirely different from those in which he has had formal training. Examinations also can serve as starting points to help each student assess the effectiveness of his own study methods. Too often testing is seen as a mark of the conclusion of learning and not, as it should be, as part of the process of learning.

—Patterns for Lifelong Learning *by Theodore M. Hesburgh, Paul A. Miller, and Clifton R. Wharton, Jr. Published by Jossey-Bass, Inc.*

The Schools Can't Do It All

What education does for the individual is one thing; what it does for society is another. We look to education to solve social problems by changing people. It does not work very well and, in general, problems of human behavior are better dealt with by changing the incentives according to which people act. There are times when a whole population might need to be changed—for instance, to make people less inclined toward violence. Such changes, however, would require a great deal more than schooling. They would require overhauling virtually every aspect of societal functioning. It is unlikely that a free society would ever take such a change upon itself. To support public education as a partial measure is simply to feed an expensive illusion.

—Must We Educate? *by Carl Bereiter. Published by Spectrum Books, Prentice-Hall, Inc.*

Morality: Rooted in Prehistory

It has been said that primitive peoples had no morality. That was an historical error. There is no people without its morality. However, the morality of undeveloped societies is not ours. What characterizes them is that they are essentially religious. By that, I mean that the most numerous and important duties are not the duties of man toward other men, but of man toward his gods. The principal obligations are not to respect one's neighbor, to help him, to assist him; but to accomplish meticulously prescribed rites, to give to the gods what is their due, and even, if need be, to sacrifice one's self to their glory. . . . Even in Greece, murder occupied a much lower place in the scale of crimes than serious acts of impiety. Under these conditions, moral education could only be essentially religious, as was morality itself.

—Moral Education *by Emile Durkheim. Published by The Free Press, a division of Macmillan Publishing Co., Inc.*

High on the Hog in Academe

College administrators are also the targets of sharp barbs for being preoccupied with their perquisites, elegant offices, and cafeterias; creating expensive public relations divisions; and allowing the colleges to become topheavy with established functionaries. . . . A further charge made against administrators is that their involvement in outside activities . . . makes it necessary to add backup personnel to take care of what should be their campus duties. Some administrators spend the equivalent of one month a year on such assignments. More than one college president has candidly admitted to his colleagues certain feelings of guilt for spending as much as a fifth to a quarter of his time in non-campus activities.

—Managing Finances in Community Colleges *by John Lombardi. Published by Jossey-Bass, Inc.*

Thinking to Some Purpose

With inductive methods, "facts" are not taken for granted. The answers are not presented beforehand but emerge through the process of inquiry. In this process, the *Learner starts with certain data and a problem,* and he tries to hypothesize conclusions and check them in a search for solutions. This is the inductive method of teaching. Conversely, the deductive method would give the learner the "truth" first, and follow that application of the "truth" to other problems and situations.

For instance, a teacher may have the children examine a colorless liquid and pose the problem "What is it?" The children may infer an answer: water, mineral oil, alcohol, etc. The children may be asked how they would proceed to find out which one.

A deductive lesson may proceed by giving the learner the name of the liquid in question, its composition, etc. This could be repeated for other liquids. The learner may be asked to test his knowledge of liquids by being able to identify them in a test situation; e.g., a series of bottles, each containing a liquid, is presented, and the learner, by applying his knowledge of the characteristics of each liquid, would proceed to identify each.

—Public Schools of Choice *by Mario D. Fantani. Published by Simon and Schuster.*

FOUNDATION GRANTS

What should you and your organization know about a foundation before you write an application for funds? What will a foundation look for in your proposal? Request free information from The Foundation Center, a nonprofit educational corporation and publisher of *The Foundation Directory*. Write The Foundation Center, Department S, 888 Seventh Avenue, New York, New York 10019.

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Light Refractions

-Ish

There's a radio commercial advertising a patent remedy for stomach distress—what the commercial calls "that fullish feeling." When I first heard it, I thought immediately of several words I'd find less fulsome than *fullish: full, stuffed, overfed.* I stopped just short of *bloated.*

Until then, the only research I'd done on *-ish* was for a Double-Crostic in which I wanted to use Ish Kabibble, who used to do fullish things for Kay Kyser's Kollege of Musical Knowledge and whose real name, I learned, is Merwyn A. Bogue.

"That fullish feeling," as a phrase, put me into a fit of mild depression.

I remember feeling that same depression years ago when someone asked me to arrive "around seven-thirtyish." But I'd never taken the trouble to check on what the top authorities said about *-ish.*

Webster's Third New International Dictionary says:

(1) of or belonging to—chiefly in adjectives indicating nationality or ethnic group (Finn*ish*) (Gaul*ish*) (Turk*ish*) (2a) characteristic or typical of (boy*ish*) (London*ish*), having the undesirable qualities of (amateur*ish*) (mul*ish*) (b[1]) having a touch or trace of (summer*ish*), somewhat (purpl*ish*) (lat*ish*) (b[2]) having the approximate age of (forty*ish*) (b[3]) being or occurring at the approximate time of—esp. in words formed from numerals indicating an hour of the day or night (five*ish*) (eight*ish*).

So WNI III has accepted *fiveish.* I suppose they had to. Too many people use the form for it to be ignored.

As I NOTED, I was vaguely depressed when I first heard someone say "around seven-thirtyish." Then, like many people, I guess, I started saying *fiveish* and *eightish* as a joke—a quasi-snob form of humor, as one might say, "I was jes' funnin' ya," and say it often enough so that in time he begins to wonder to what extent he *is* funnin' himself. So a few years ago, when I caught myself saying things like *fiveish* without an inner chuckle, quasi-snoblike, I expunged that use of *-ish* from my vocabulary. I'll never use it again, no matter what WNI III says about it.

For some reason, my father hated the use of *-ish* except as an indication of nationality, and he didn't particularly like it even in that usage. He'd rather call a man a Briton or a Finn than say he was British or Finnish. I think he felt that *-ish* on any adjective had a tentative ring to it, as though to call one Finnish meant he was a Finn to a certain extent. *English* as a noun, of course, was okay. But he wouldn't even say "foolish." The adjective was *damfool,* as in, "That's a damfool thing to say!!"

I remember, when I was a boy, describing a dog as "sort of brownish." My father, a large and often florid man who was not one to remain calm in the face of such a damfool phrase, roared that "sort of brownish" didn't mean a damned thing, especially in describing a dog. He said I could at least say "light brown" or "dark brown." "Well," I said, "he was sort of grayish brown." "Ish!" he said. "For God's sake!" He longed, understandably but unrealistically, for a simplified, clearly delineated, *-ish*less world.

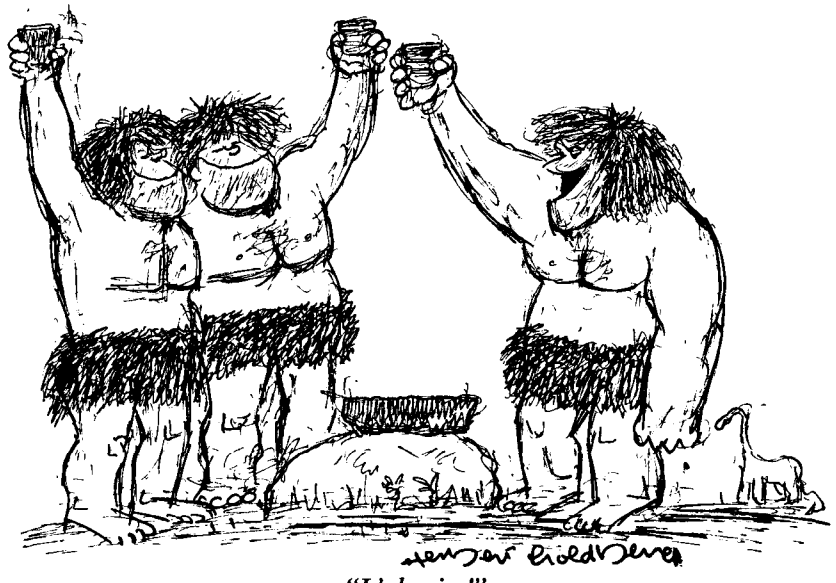
WNI III's definition for *-ish,* "having the undesirable qualities of," came as something of a surprise to me. I'd never thought of *-ish* as being pejorative, but of course it usually is. *The Random House Dictionary* gets more specific:

One of the common meanings of *-ish* is derogatory; that is, it indicates that something has the bad qualities of something else, or that it has qualities similar which are not suitable to it: *childish; mannish* (of a woman). The suffix *-like,* in the formation of adjectives, is usually complimentary: *childlike innocence; godlike serenity.* In an adverbial function it may be slightly disparaging: *Manlike, he wanted to run the show.* The suffix *-ly,* when it means having the nature or character of, is distinctly complimentary: *kingly; manly; motherly.*

The only exceptions I can think of to the rule that *-ish* denotes an undesirable quality are *boyish* and *girlish,* both of which are almost always followed by *charm*; and E. Y. Harburg did a whole number based on *-ish* in *Finian's Rainbow*: "Something sort of grandish . . . so sugar candish . . . Skies could be so bluish blue. Life could be so love in bloomish, if my ishes could come true."*

Nothing pejorative or put-down about *that* use of *-ish,* but I have a feeling that when Mr. Harburg wrote "something sort of grandish" he was getting *his* inward chuckle at the then-burgeoning use of *-ish* in the *fiveish* and *eightish* sense. If you're familiar with his lyrics, you know that he handles words the way the Globetrotters handle basketballs. In "When I'm Not Near the Girl I Love, I Love the Girl I'm Near,"** he's got two lines that I'll always relish (*-ish!*): "When I can't fondle the hand that I'm fond of, I fondle the hand at hand" and, "When I'm not facing the face that I fancy, I fancy the face I face."

I think that if E. Y. Harburg wanted to, he could sell me on "that fullish feeling," but even he couldn't have sold my father on it. THOMAS H. MIDDLETON



"L'chayim!"

*"Something Sort of Grandish" © 1947, Chappell & Co., Inc.
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Double-Crostic No. 40

by Thomas H. Middleton

1 B	2 U	3 X	4 W	5 O	6 S	7 K	8 Z¹	9 V		10 W	11 D		12 H	13 Z	14 V	15 M	16 S	17 I	
18 Q	19 X		20 R	21 V	22 J	23 O	24 L		25 W	26 Y	27 D		28 I	29 E	30 L	31 T	32 G	33 F	
	34 G	35 U		36 R	37 X	38 Y	39 I	40 C	41 S	42 W		43 Z	44 D	45 O	46 L	47 I		48 X	
49 V	50 R	51 W	52 G	53 D	54 S		55 K	56 C	57 U	58 R	59 B	60 W	61 E	62 G		63 L	64 V	65 Q	
	66 J	67 V	68 Y	69 R	70 K		71 Z¹	72 A		73 T	74 B	75 X	76 H	77 Y	78 M		79 Y	80 R	
	81 I	82 G	83 H	84 Y	85 Z	86 X	87 C	88 L		89 M	90 J	91 A	92 Y	93 B	94 N		95 V	96 S	
97 G	98 D		99 U	100 Q	101 L	102 C	103 K		104 O	105 Z	106 I	107 J		108 C	109 Z	110 H		111 Y	
112 Q	113 A	114 N	115 P	116 K		117 G	118 F	119 T	120 J	121 R		122 K	123 T		124 S	125 C	126 A		
127 A	128 U	129 E	130 L	131 S	132 P	133 F	134 O	135 I	136 C	137 H	138 Z	139 X		140 W	141 A		142 Q	143 A	
144 J	145 N	146 T	147 E	148 M		149 P	150 Z	151 K	152 O		153 R	154 S	155 T		156 A	157 P	158 B	159 R	
	160 S	161 Y	162 N	163 F	164 K	165 E	166 L	167 C		168 Z	169 G	170 E	171 K	172 O	173 B		174 D	175 N	
176 O	177 S	178 V	179 E		180 F	181 S	182 W		183 R	184 P	185 Y	186 E	187 B	188 U		189 L	190 I	191 E	
192 Y	193 N		194 V	195 R	196 O	197 H	198 P		199 C	200 V		201 E	202 A	203 Z		204 M	205 G	206 V	
207 S		208 B	209 Y		210 Z	211 P	212 A	213 E	214 L		215 D	216 Y	217 C		218 R	219 S	220 F	221 Z¹	
222 I	223 V	224 Q		225 L	226 Z¹	227 A	228 J												

INSTRUCTIONS

If you've never solved one of these puzzles, it will probably look much more difficult than it actually is. If you can answer only a very few of the words correctly, you're on your way to solving the puzzle.

Fill in the numbered blanks of all the words you can guess, and write the letter of each numbered blank in its correspondingly numbered square in the diagram. The letters printed in the upper right-hand corners of the squares indicate from what word a particular square's letter comes.

The diagram, when filled in, should read as a quotation from a published work. The dark squares are the spaces between words. If there is no dark square at the end of a line, a word may carry over to the line below.

The first letter of each word, reading down, will spell the name of the author and the title of the work from which the quotation is taken.

You should find yourself seeing words and phrases taking form in the diagram; so you can work back and forth, from words to diagram and from diagram to words, until the diagram is filled in.

CLUES	WORDS
A. Phony, fraud	72 91 113 143 141 156 127 126 202 212 227
B. Supporter	1 59 74 93 158 173 187 208
C. Constant	56 87 102 108 125 136 167 199 217 40
D. Boners (comp.)	44 53 98 174 215 11 27
E. Curious, prying	29 61 129 147 165 179 186 201 213 170 191
F. Expenditure	220 118 133 163 180 33
G. Documentary film, 1936, with verse commentary by W. H. Auden (2 wds.)	34 52 62 82 97 117 169 205 32
H. ABCs	76 83 110 137 197 12
I. Member of a Communist organization in the USSR for children aged 8 to 10	39 81 106 135 17 190 222 28 47
J. Small, swift racing dog	66 107 120 144 228 22 90
K. Institute	103 116 151 171 55 164 7 70 122
L. Go from A to Z (3 wds.)	214 130 166 189 225 24 88 101 30 46 63
M. Emmenthaler	148 204 15 78 89
N. German novelist (1890—; *Farewell to Paradise*)	114 145 162 175 193 94
O. Acutely distressing or painful	152 176 5 23 45 104 134 196 172
P. Drivel, claptrap	198 157 115 149 184 132 211

CLUES	WORDS
Q. Black metallic substance of silver, copper, lead, and sulfur	224 18 65 100 112 142
R. Forcefully	159 183 50 153 195 20 36 121 218 58 69 80
S. Entertains lavishly (3 wds.)	124 154 181 219 160 16 54 207 6 41 96 131 177
T. Drenches, imbues	119 73 123 146 31 155
U. Finishing or protective course or cap to an exterior masonry wall or the like	2 35 99 57 128 188
V. Invaluable assistant (comp. & wd.)	14 95 9 21 178 64 223 206 194 49 67 200
W. Tree of the Pacific islands with an irritant milky juice	60 10 42 51 25 4 140 182
X. Heavenly, saintly	48 19 139 75 37 86 3
Y. Composite herb of the genus *Gaillardia* (comp.)	79 38 26 92 185 77 161 111 68 209 216 192 84
Z. Acts or expressions serving as tokens of familiarity, friendship, etc.	105 138 210 150 85 43 13 109 203 168
Z¹ Piano solo composed in 1915 by Felix Arndt	8 71 221 226

Answer to *Double-Crostic No. 39* appears on page 50.

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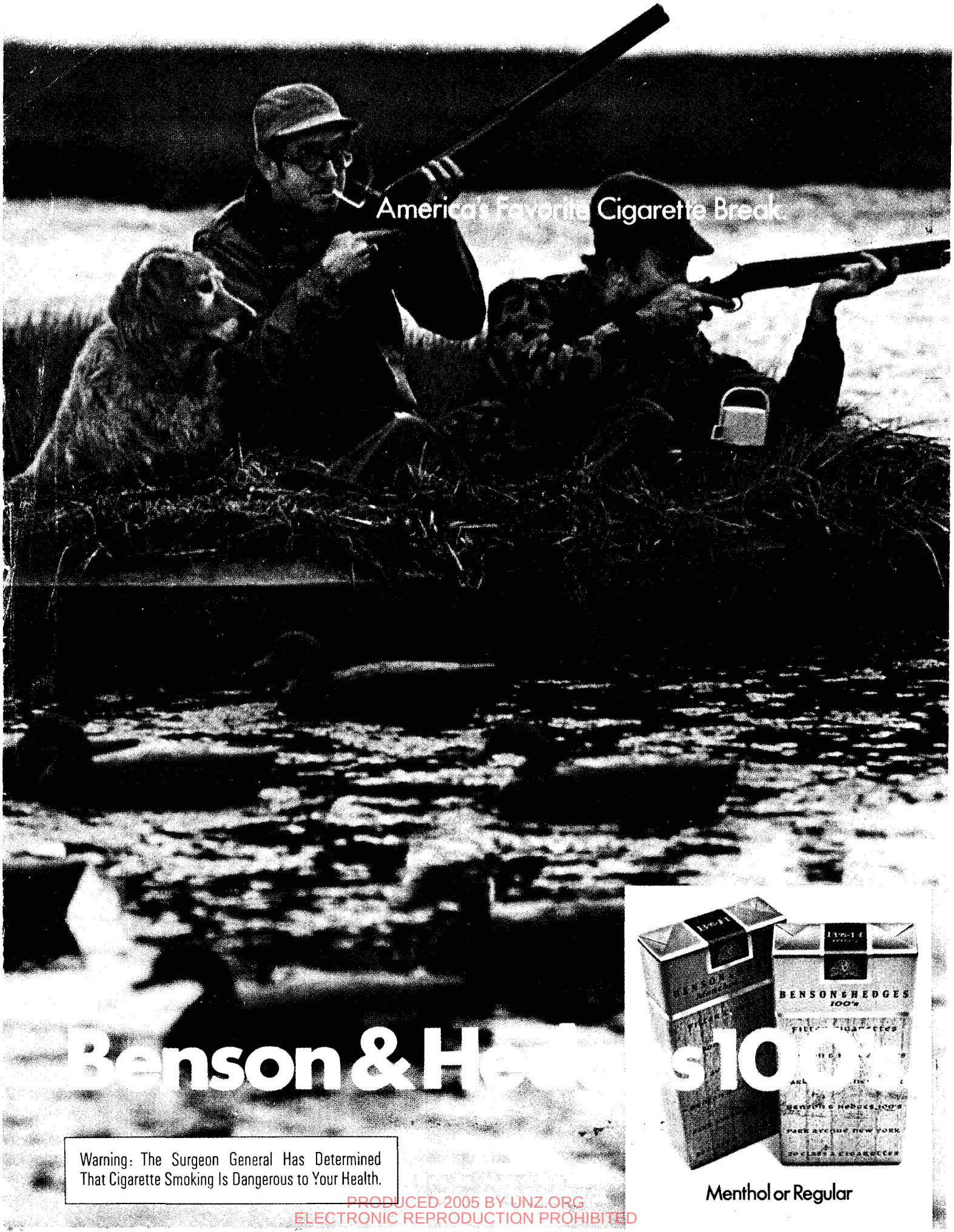

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